

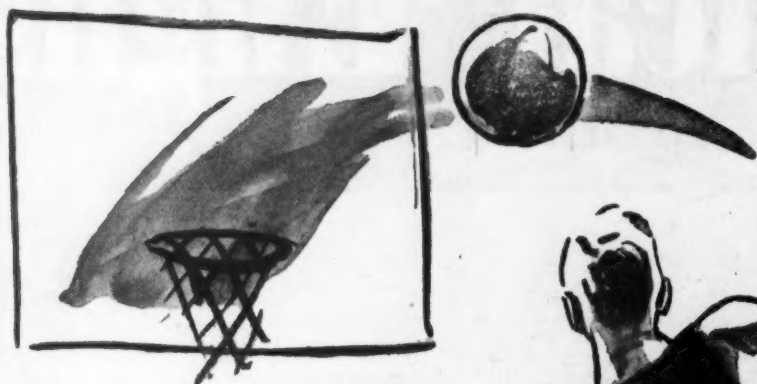
Practical English

NOVEMBER 25, 1946 • A SCHOLASTIC MAGAZINE



May We See a Menu, Please (See page 5) ►

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UNITED STATES RUBBER COMPANY
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Practical English

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business, or Vocational Courses, Published Weekly During the School Year

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CONTENTS THIS WEEK

Including selections from Senior Scholastic

"Home for the Brave"	3
May We See a Menu, Please?	5
Tussles with English	7
On the Reference Shelves	8
Between the Camera and the Customer	9
Words to the Wise	10
Are You...?	10
Learn to Think Straight	11
Letter Perfect	11
Who? Which? What?	12
Shop Talk	12
Bills Payable, by Jonathan Brooks	13
March of Events	14
Boy dates Girl, by Gay Head	18
Following the Films	19
Sports: Short Shots	20
Oklahoma's New "Laurey"	21
Sharps and Flats	22
Laughs	23

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NOVEMBER 25, 1946

"Home for the Brave"

IT DOES not matter about their names. It is what they did that made the news. It was their courage that prompted President Truman to give them help.

There were forty-eight of them. They crossed the Atlantic Ocean in four tiny fishing sloops. The largest of the sloops was a forty-footer powered by a small engine and a single sail. One of the boats was at sea continuously for 74 days. The forty-eight were refugees. They had come from the small country of Estonia on the Baltic Sea in northeast Europe. They were trying to escape a political system they did not like.

These forty-eight sturdy people braved the stormy ocean voyage in small boats because America is still the dream world for those who wish to live where man is free. They hoped to find a way to become citizens of the United States. Their faith and their courage moved many American hearts, including President Truman's.

When the four small boats reached the coast of the United States, the occupants were told what they already knew: None of you has an immigration permit and you cannot enter the United States. Estonia's annual quota of 116 immigrants is already filled. There is a long waiting list.

But hundreds of offers of help came from all corners of our country. Food, candy, and gallons of milk were delivered to the small boats by "Americans touched by the plight of the travelers." Appeals were sent to President Truman. He asked members of his Cabinet to seek a way to arrange for the refugees to remain here and become citizens of our country. Soon afterwards, President Truman announced that the Estonian refugees would not be deported and would later be given immigration visas to permit them to remain.

This is Thanksgiving week. Three hundred and twenty-five years ago the Pilgrims of the good ship *Mayflower* — after a terrifying Atlantic voyage the year before — held a glorious day of Thanksgiving after their first harvest in 1621. Like those Pilgrims of old, the small band of happy Estonians who made a similar voyage may this week celebrate their own special day of thanks for this "land of the free."

But this handful of refugees is only a tiny fraction of the thousands of Europeans — made homeless by the war — who look with longing eyes to our "land of the free," our "home of the brave."

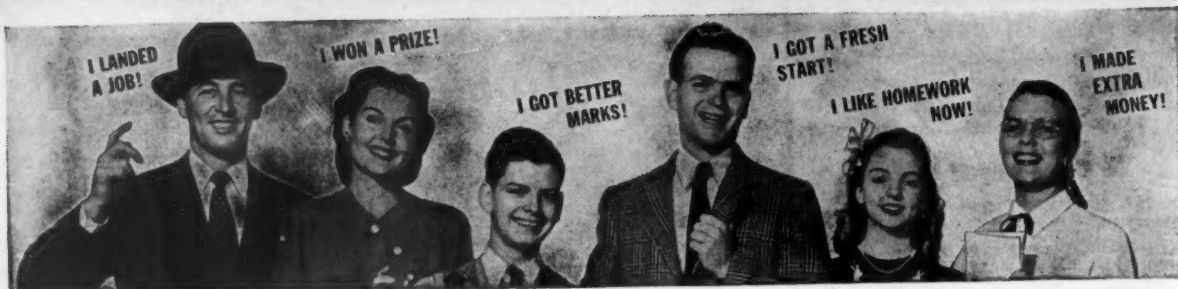
Our immigration laws permit only a few foreigners to enter our country each year. President Truman has said he will ask Congress to permit more refugees to make their homes here. He may suggest that we allow thousands of Balts to settle in Alaska.

Many people, especially labor leaders, oppose opening our gates except wide enough for the present small number of immigrants to enter. Their reasons are no doubt good ones. Certainly we dare not open the gates wide and say "welcome" to all who are oppressed in their own lands. That would indeed upset our whole social and business life.

But these are troublous times in the world. Surely we can share a little more of our "land of the free." Somewhere in the three million square miles of our country we could easily find room for more than a handful of courageous refugees. Surely we are brave enough to make room in the "home of the brave" for many more homes for the brave.

ON OUR COVER: When Boy dates Girl for "dinner out," Boy is the host. He asks the waiter to bring menus, gives both dinner orders, and makes requests for service, such

as: "Will you please refill our water glass?" "May we order dessert now?" and, last but not least, "May I have the check?" — Photo, New York Daily News.



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MAY WE SEE A MENU, PLEASE?



choice, of course, but she preferred to leave the decision to Jack, since she wasn't sure how large a bulge there was in his wallet!)

Jack, fortunately, had previously inquired by phone about prices at several restaurants. He *knows* where he'd like to go — Chumley's, a moderately-priced restaurant with a reputation for good food.

Jill agrees, so they go.

Between the Door and the Table

After opening the door for Jill, Jack follows her into the restaurant. The

of the line, notices their arrival and walks towards them.

JACK: May I have a table for two, please?

HEADWAITER: There will be a short wait — three parties are ahead of you.

JACK: How long do you think the wait will be?

HEADWAITER: About ten or fifteen minutes.

JACK: Can you "hold out," Jill, or would you rather try another place?

JILL: Let's wait.

HEADWAITER: I'll seat you as soon as I can, sir.

JACK: Thank you.

But this conversation may not settle the matter. Jack should keep his eye on the headwaiter and the table situation. Perhaps the headwaiter forgets Jack and Jill, and starts to seat a party (other than the three he mentioned). Jack should quietly, but firmly, remind the headwaiter that he and his date arrived first.

It's possible that a table may not be vacated during the fifteen minutes the headwaiter specified. In that case, both Jack and Jill should wait patiently. Not



ARE you a good restaurant customer? No, it's not a question of whether you enjoy eating. Nor is it a question of how often you "eat out," how much money you spend, or where you spend it. The question is whether you know how to *conduct yourself* as a customer in a restaurant.

Can you sail through the procedure of securing a table, giving your order, and paying your check? Or do you wilt under the eye of a head waiter, garble your order, and fidget over the check?

A restaurant's staff members are there to serve you. But let's face the fact that they know a good customer when they see one — and that they're more likely to give him efficient service. That's human nature — and restaurant staffs are human. You can command their respect and their best services, if you are a considerate customer.

Whither Away?

Let's see how good customer relations can be achieved when Boy dates Girl for dinner in a restaurant.

When Jack asks Jill where she'd like to have dinner, she says, "Anywhere you would." (She could have made the

first person they see is the girl in the checkroom. "Check your coat, sir?" she asks.

Jack says, "Yes, thanks," and asks Jill if she'd like to have her coat checked along with his. Jill, following the usual custom, prefers to wear hers until they are seated at a table, then drape it over the back of her chair.

Jack hands his coat and hat to the checkroom girl, then he and Jill join the line of customers waiting for tables. The headwaiter, standing near the head



even a headwaiter can pull empty tables out of a hat!

Once they're seated, Jack and Jill should be given menus by the headwaiter or the waiter assigned to their table. But there's an even chance that they may sit and sit — and sit. Before Jill turns green around the gills, it's up to Jack to act. (Waiters are busy — and often elusive — people. That's evidenced by the old joke about the waiter on whose tombstone was carved: "Someone finally caught his eye.")

Where's the Waiter?

Jack doesn't get the waiter's attention by calling "Hey, you!" or "Say, Miss!" Nor does he practice his second-year French: "I say there, garcon!" He solves the problem by beckoning a passing waiter and saying, "Will you ask the waiter for this table to bring us a menu, please?"

If the waiter arrives with an innocent and questioning look (and no menus in his hand) Jack asks, "May we see a menu, please?"

It's inconsiderate to keep the waiter waiting indefinitely for your order. So, if you don't know how to read a menu, now's the time to learn.

One section of the menu probably will be *table d'hôte dinners*. This means that for a fixed price (listed alongside the main course or *entree*), you will receive appetizer (tomato juice, fruit cup, etc.), a main course or *entree*, vegetables, bread, dessert, and a beverage. On some *table d'hôte dinners*, soup and salad may be included.

The menu will also show an *a la carte* listing. Under this heading, each dish is priced separately. The portions are larger, but the cost is considerably higher. A full *a la carte* dinner, complete with every course, would be much more expensive than a *table d'hôte* dinner. If you really prefer a main dish listed on the *a la carte* side of the menu, you might settle for ordering only a main dish and coffee.

Some menus list other kinds of meals. Check carefully to find just what you're getting for your, or your date's, money. Under *Blue Plate Specials*, for instance, you might read "Price of *entree* includes rolls, dessert, and beverage." Then you'd know that, if you wanted an appetizer, you'd have to pay extra for it.

Your Order, Please?

Since Jack knows the ropes, he takes the lead in suggesting what to order. When he says to Jill, "Hmmm — lamb stew sounds pretty good. I think I'll order that," she recognizes that as his cue to the price he expects to pay. Jill isn't obligated to take the lamb stew, of course, but if she's considerate, she'll

order something that costs about the same amount.

When the waiter returns, Jack gives him the order:

WAITER: May I take your order now?

JACK: Yes, thank you. We'll have two dinners. Jill, what would you like for an appetizer?

JILL: I think I'll have the fruit cup.

JACK: One fruit cup and one grapefruit juice.

WAITER: And the *entree*?

JILL: Could you tell me whether the *sauté mackerel* is backed or fried?

WAITER: It's fried lightly.



JILL: Oh, good. I'd like the mackerel, Jack.

JACK: One mackerel, then, and one lamb stew. Do we have a choice of vegetables?

WAITER: Yes. Either string beans or beets, either French fried or mashed potatoes.

JILL: French fries and beans for me, please, Jack.

JACK: Two French fries and beans. Would you like a beverage now, Jill, or with dessert?

JILL: With dessert, please.

JACK (to the waiter): We'll order dessert and beverage later.

It may sound unnecessarily complicated for Jack to act as a middleman in relaying Jill's order to the waiter, but it shows courtesy to his date and causes less confusion for the waiter. If Jack

were entertaining a party of six or eight, it would be better to ask the waiter to take individual orders.

If Jack and Jill are worry-warts, they might easily work themselves into a stew over possible snags in the end-of-the-meal maneuvers. Jill wants to repair her makeup and comb her hair. Jack must get the bill, pay it, and tip the waiter. But if they both relax and behave sensibly, they'll have no problem.

Exit Gracefully

When they finish eating, Jack catches their waiter's eye, beckons him to the table, and asks, "May I have the check please?" That's Jill's cue to say, "Will you excuse me a moment, Jack?" If she doesn't know where the ladies' room is, she asks the waiter. One of his duties is to answer questions.

After the waiter has presented the check, Jack tallies it. He does this carefully — but without making it a major mathematical project. When Jack finds a mistake — no matter how slight, he calls it to the waiter's attention.

JACK: Waiter, could you tell me why this total is \$2.20? I thought the lamb stew dinner was \$1.05, and the mackerel dinner was \$1.10.

WAITER: Why yes, that's correct. Did I make a mistake?

JACK (showing him check): You have each dinner listed at \$1.10.

WAITER: You're right, sir. I'm very sorry. There — \$1.05 and \$1.10 comes to \$2.15. Glad you caught it. Will you pay at the cashier's desk, please?

When Jill returns from the ladies room, Jack helps her put on her coat. If he has the correct change, he puts the tip on the table as they leave. It should be at least ten per cent of the check. Jack tips a quarter. If he hasn't the right change, he can get it from the cashier when he pays the check. Then he returns to the table to leave the tip.

Another tip — a dime this time — is in order when Jack receives his hat and coat from the checkroom girl. After giving her a smile and a "Good night," Jack and Jill leave Chumley's with the pleasant feeling that their dinner date was a social success.

Follow the Rules

The rules that Jack and Jill followed — the rules which carried them through their dinner smoothly — shouldn't be reserved for special occasions and plush restaurants.

Tippling is acceptable, but not necessary, for counter service. But consideration and respect are "musts" for service whether you're in the corner drug, Pete's Place, Chumley's, or the Ritz.

TUSSELES

With English

By Betsie DeBeer Smith

WHEN I was 21, I was a lonely young girl who had just arrived in America. I had received my high school education in Holland. It included the study of four languages: three of them I had used regularly since; the other I had never spoken and seldom read after my high school days were over. That one had to be English, of course!

When I landed in New York, I tried to muster whatever school-studied English I could remember. But, like many other foreign-language students, I had been forced to sweat out the translation into English of such gems as:

- (1) *Has the cousin of the tall sail-maker our socks?*
No, but he has our small, brown donkeys.
- (2) *Have you seen the fierce, striped zebra of the baker's great-aunt?*
No, but I have seen the twenty loaves of the cloth-maker's crossed-eyed cousin.

To add to the calamity, I had been taught British pronunciations, so that New Yorkese had the same effect on me as Burmese: I didn't get it!

Yet I could hear the warning of my English teacher in Europe: "If you want to get along in an English-speaking world you must listen to English, speak English and think in English!" How I could think in English without knowing more than 50 words (an optimistic estimate of my vocabulary at that time) is one of the mysteries which only a language teacher can solve.

How well I remember a day in Newport, Kentucky, about six weeks after I had come from Europe! It was hot and sticky, and I was lonely, as only an alien can be. Counting my money in either pennies or quarters or dimes, backwards or forwards, always brought me to a halt at the one dollar mark.

I stopped before a small candy shop and studied the show window. Some rolls of multi-colored peppermints attracted my attention. Perhaps their sweetness would make me forget my loneliness. I entered the store with shyness in my heart and one dollar to my name. Five minutes later I was back on the sidewalk, desperately clutching six monstrous, black cigars—and my remaining capital of 70 cents. I have never been able to discover what strange sounds I uttered to produce such hideous results. Five days later I sold the cigars for half price!

But things perked up and I learned new words daily. I discovered that Americans did not climb on the roof to eat, when the "treat was on the house"; that they really did not raise trucks from seed, despite the expression "truck-garden"; and that "giving the gate" to a fellow did not mean giving him a present!

My pocket dictionary was my constant companion during that first year of struggle, although it completely failed me when I tried to decipher an article in the evening paper which announced: "Babe Ruth Socks Out Homer with Bags Loaded." I knew about the great Greek poet, Homer, but I wondered what his connection with socks and loaded bags could be.

Anyone who has been "imported" can testify that the matter of pronunciation is nothing to be taken lightly. If you didn't know, what would you do with this?

A crow sat on a bough while a girl with a bow in her hair led a cow in tow.

What was there to prevent me or anyone else from pronouncing this: "crou" sat on a "bo" while a girl with a "bou" in her hair led a "co" in "tou." Nothing did prevent me—with the result that I got credit for being funnier than I meant to be.

In the second year of my American adventure, I married. Have you ever tried following cook book instructions in a foreign tongue? I had the audacity to cook a roast, guided by Fannie Farmer. I knew that "to baste" meant to sew with large stitches, but I was innocent of the fact that it also describes the act of scooping the juices out of a roasting pan and trickling them over the top of the meat. My roast appeared at the table, dry as cork but beautifully embroidered in twine.

I have come a long way since then. Now I can even "cut the rug" without looking for scissors!



Betsie DeBeer Smith

IF YOU think that you have "tussles with English," then put yourself in Betsie DeBeer Smith's shoes! But first provide yourself with determination and a sense of humor. Mrs. Smith has both, as this account of her life shows.

"I was born in Amsterdam, Netherlands and went to high school there—lectures from nine to four every school day, ten months out of the year, and fifteen prescribed courses in the curriculum! I worked in Amsterdam for a short time as a secretary, then moved to Belgium. I traveled in other European countries, making my living as a trilingual (French, Dutch, and German) secretary. When I came to the United States, I knew practically no English, so I had to start all over again. In Newport, Ky., my first 'settling stop,' I worked in a factory pasting up cardboard advertisements. I picked up English fast and soon got an office job. During the next year and a half I had thirteen jobs—all temporary—but I learned various vocabularies which have always stood me in good stead.

"After my marriage, I moved to Cincinnati and attended the University of Cincinnati, while working in the library

there. Since then we have lived in Texas and Ohio, and now in Poughkeepsie (near Seattle), Washington. When I came to this section of the country, I took a job in the Bremerton Navy Yard, as a secretarial assistant to one of the executives. Then I was told that the Welfare Department needed help, so I became a social worker. My field work includes calling on pensioners and younger people who are receiving assistance. I find that a clear, cheerful manner of speaking is invaluable in social work. A bit of humor has helped many an embarrassed recipient feel at ease. My clients are foreign-born and American Indians.

"One of my hobbies is public speaking. A good vocabulary and a clear manner of expression is, of course, a necessity in this avocation. In fact, I feel that a cultured voice and a good command of language are two of the most important contributing factors towards success in any field."

ON THE REFERENCE SHELVES

SO you think you want a book! To be specific, a book about shipbuilding. Your social studies teacher has assigned a theme on "The Rise of the Shipbuilding Industry in the U. S." And your idea is to find a book that will "tell you all about it."

Well, forget that idea; it won't work. There probably isn't *one* book which will provide all the material you need. But there are *many* books which will give you some of the needed information.

Where to find them? On the reference shelves in the library. How to choose the ones you need? By finding out *now* what each reference book contains. Then you'll know — for future reference.

Reference work is fun if you tackle first the most interesting part of your assignment. Remember your teacher's suggestion of including sketches of a few men who contributed to America's shipbuilding industry? Looking over your notes, you find: *Kaiser, Henry*, and *Claghorn, George*. You recognize both names; and even if *Claghorn, George*, isn't related to "Senator Claghorn," he may prove equally interesting.

Biography — Present Tense

The first step in biographical research is "to pigeonhole" your subject. This means to look up the brief facts of the man's life — date and place of birth, education, occupation, and achievements.

Who's Who may be your first try, but don't be surprised if it doesn't list Mr. Kaiser. *Who's Who*, published in England, is devoted mainly to prominent living Englishmen.

What next? There's another volume — *Who's Who in America* — dealing with notable living men and women of the United States. In it, under the "K's," you're sure to find the facts on Mr. Kaiser.

There are dozens of other specialized *Who's Whos*. (Ask your librarian which volumes are available in your library.) But they include only living people. So don't forget *Webster's Biographical Dictionary*, which catalogues over 40,000 living and dead persons.

For more detailed information on Henry Kaiser, turn to *Current Biography*. This is a cumulative reference

work with feature articles about people currently in the news. It appears in pamphlet form every month. At the end of each year the twelve pamphlets are reprinted in one bound volume. If Henry Kaiser isn't listed in the current edition — 1945 — check the cumulative index at the back of the book. It will tell you whether his write-up has appeared in a previous edition.

Biography — Past Tense

You haven't forgotten *George Claghorn*, have you? An efficient researcher would have been looking for his name in each of the books used in the search for Henry Kaiser. Since he wasn't in *Who's Who in America*, you can assume he is no longer living.

Now where will you find biographical information about a man who is no longer living? In the twenty-one-volume *Dictionary of American Biography*. (Or, if your subject is an Englishman, use the *British Dictionary of National Biography*.)

In Volume IV, you'll find: "CLAGHORN, GEORGE (July 6, 1748–Feb. 3, 1824), Revolutionary soldier, shipbuilder, born in Chilmarnock, Mass. . . ." Further, it says that he helped build the famous frigate *Constitution* — reason enough for including him in your theme.

Curiosity pays in reference work. Don't stop with finding the specific information you want in each book. Take

time to look at the Introduction, Explanatory Notes, Table of Contents, and Indexes. They tell you what you'll find in each book — and how to find it.

Now for "the rise of America's shipbuilding industry." Encyclopedias will give you a bird's-eye view of the topic.

Instead of reaching for the "S" volume, look first at the all-important Index. (It's usually the last volume.) Under "Shipbuilding," you'll find many sub-headings — *Ship production*, *dockyards*, *strikes*, etc. — with volume and page references. By checking the index first, you locate every article in the encyclopedia that is related to your topic.

All encyclopedias are not alike. You'll find that some — like *Encyclopedia Britannica* — are "tough reading." Others — *Compton's*, *World Books*, and *Junior Britannica* — are simpler, less detailed, and more entertaining. Some specialize in scientific articles; others are better for history and geography.

The card catalogue is your "bureau of missing facts and figures." Fill in the gaps in your encyclopedia research by checking the catalogue for books on those subjects. (See "There's a Card for It!" in November 18th issue.) Head straight for the specific information you need — shipbuilding in the Colonial period, Robert Fulton's experiments, etc.

Up-to-Date Data

Not even books and encyclopedias published in 1945 can give you the recent facts on shipbuilding. That's why you must use the *Readers' Guide to Periodical Literature*.

"Periodical Literature" means magazine articles; and the *Readers' Guide* is a cumulative index, like *Current Biography*. It lists the articles appearing in over one hundred well-known magazines. The names of the magazines indexed are listed in the front of each issue. Articles are entered alphabetically, for both subject and author.

The entry under "Shipbuilding" in the October 10, 1946, *Readers' Guide* is "SHIPBUILDING. See also Newport News shipbuilding and drydock company." Checking on the "Newport News" lead, you find this article-listing: "Ship has to be right, G. B. Arthur. *il Nations Bsns* 34:68 Ap'46." The abbreviations are used to save space; when you unravel them, you know that "An illustrated article, entitled *The Ship Has to be Right*, written by G. B. Arthur, will be found in *Nation's Business*, volume 34, beginning on page 68, the April, 1946, issue."

The librarian is on hand to help you with all your reference work. Her guidance, plus your own intelligent curiosity, will lead you to the right sources for all the facts you need.

AND WE QUOTE

Everything in life is a choice. Nine times out of ten the choice is not between something you like — or want — and something you dislike; it's between two things you like equally well. — Anonymous
When in doubt, leave it out. — Hal Stebbins

The trouble is that too often charity not only begins but ends at home. — Quote

A barking dog is often more useful than a sleeping lion. — Washington Irving

No class or clique in American life has a monopoly on virtue. The percentage of heels and heroes seems about the same in any collection. — James J. Reynolds

Presents, I always say, endear absents. — Charles Lamb



BETWEEN CAMERA AND CUSTOMER

By Jean Fairbanks Merrill

DANA Andrews feels his way into a dark room — and a mysterious shuffling sound whets your excitement. Jennifer Jones romps through a field of daisies — and the lilting melody of the musical score helps you to believe that this is a spring day. John Garfield is pursued by police and the mounting tempo, as sirens scream, suggests the terror of the pursued.

Sound, music, and tempo contribute greatly to the feeling of a picture. Once writers, designers, and cameramen have contributed their bricks to the structure of a film, it takes more craftsmen to cement the picture into a smooth piece of work. Sound and music must be recorded. Thousands of feet of film must be cut, arranged, and pieced into the most dramatic story possible.

Noise Can Be Artistic

The *Sound men* must record sound to go with every foot of film. This includes not only dialogue, but any other noise — from the rustling of the heroine's skirt to the dynamiting of a bridge.

A good sound man must be an artist as well as an efficient engineer. He must select his sound effects to give the *illusion* of reality. In the heart of a big city there would be constant background noise. But a couple in love would be unaware of the noise. On the other hand, a patient waiting in a doctor's office would be conscious of every distracting sound. The sound man must know when to build up — and when to play down — the noise of a particular setting.

Once all sound effects are recorded, there is the difficult operation of dub-

bing together sound, music, and dialogue for the final sound track.

Music for the Movies

The *Music Director* must provide a musical score which will suggest the mood of the film but the audience must not be conscious of the music itself.

If the background music is too familiar (such as themes from Beethoven, Brahms, etc.) the attention of the audience will be turned from the action of the film towards trying to identify the music. In addition, the film rights to many composers' works are very expensive. For these reasons most studios hire musicians to compose original film scores.

The composer goes to work when a film has been photographed and edited. He makes a musical cue sheet for the whole film. His notes for one scene might look like this:

Doctor enters room and looks around (10 seconds).

Martha jumps from chair and tries to escape (23 seconds).

Doctor grabs her arm and bars way (13 seconds).

She tears away frantically (12 seconds).

Film editors examine day's "shooting" and prepare to cut excess film.

Her coat catches on door and rips (9 seconds).

She bolts down the hall (11 seconds).

We hear her footsteps as she runs downstairs (8 seconds).

With this cue sheet in mind, the composer writes his score to fit the action and length of the scene.

To Cut or Not to Cut

For the average feature-length movie, a hundred thousand feet of film may be used in "shooting" the action. The *Film Editor* must choose eight or ten thousand feet of film for the finished product.

His judgment in cutting determines the tempo and dramatic effectiveness of the film. He must select the combination of close-ups, long shots, and angle shots that make the most interesting story, since every scene is shot from four or five angles.

In place of the newspaper editor's punctuation marks and sub-heads, the film editor uses *fade ins*, *fade outs*, *dissolves*, and *wipes* to indicate transitions in his story.

A *fade out* is equivalent to a period. It completes one scene or thought. At a point indicated by the film editor, the negative is treated with chemicals so that the scene fades off the film. A *fade out* is always followed by a *fade in*. Here the process is exactly reversed. The blank film clears until an image is distinct. The *fade in* denotes the beginning of a new scene or new chapter.

In a *dissolve* one scene blends into another before your eyes. For instance, you might see a little girl staring into a mirror. As you watch, this picture seems to melt into a picture of the same girl at twenty-one. For a moment, in the middle of the *dissolve*, you would have seen both the girl and the young woman simultaneously. The *dissolve* speeds up the film by cutting out many feet of film which are unimportant to the story.

A *wipe* might be compared with the exclamation mark. Short, staccato scenes seem to push each other from the screen. For example, a man announcing that oil had been discovered in Oklahoma might *wipe* into a mob rushing toward the oil fields. This in turn might *wipe* into a shot of one man drilling feverishly. The drilling could *wipe* into a scene in a government office where several men are trying to file conflicting claims. A series of fast *wipes* is called a *montage*. The *montage* contributes speed and excitement to a piece of action that, shown at length, would take thousands of feet of film.

This is the third article in a series on "How to Judge Motion Pictures."



WORDS to the WISE

HOW are the homonym experts today? Here are some more "doubles" to try your hands — and heads — on:

1.
 - a. "No *fair* today," said the conductor.
 - b. "No *fare* today," said the conductor.
 (In which sentence are the passengers riding free?)
2.
 - a. He is a mender of *souls*.
 - b. He is a mender of *soles*.
 (Who is the shoemaker? Who is the minister?)
3.
 - a. "MEET TODAY!" the sign read.
 - b. "MEAT TODAY!" the sign read.
 (Which will bring the housewives out?)
4.
 - a. I won't buy that *steak*. The price is too high.
 - b. I won't buy that *stake*. The price is too high.
 (In which instance will you go without supper?)
5.
 - a. There is no prettier sight than a *Jell-O dessert*.

b. There is no prettier sight than a *Jell-O desert*.
(Which would surprise Mother Nature?)

6.
 - a. This isn't a *stationery* store.
 - b. This isn't a *stationary* store.
 (Which store would you expect to find gone tomorrow?)

7.
 - a. I *planned* it that way.
 - b. I *planed* it that way.
 (Who is the carpenter?)

8.
 - a. *Know, know!* A thousand times *know!*
 - b. *No! No!* A thousand times *no!*
 (Which one would you be most likely to hear from your teacher?)

9.
 - a. She wore a one *carat* ring.
 - b. She wore a one *carrot* ring.
 (In which one is the vegetarian carrying a good thing too far?)

10.
 - a. It's the *principle* that counts *most*.
 - b. It's the *principal* that counts *most*.
 (To which would all pupils say AMEN?)

11.
 - a. He picked up the *mantle* with one finger.
 - b. He picked up the *mantel* with one finger.
 (Find the "strong man.")

12.
 - a. She waited patiently for her *mail*.
 - b. She waited patiently for her *male*.
 (Which one is in love?)

Of course, you got all of these correct, didn't you? Check your answers to the questions in parentheses:

1-b, 2-b-a, 3-b, 4-a, 5-b, 6-b, 7-b, 8-a, 9-b, 10-b, 11-b, 12-b.

Now try these sentences. Which of these *Terrible Twins*, in parentheses, makes sense? Look up the other one and find out what it means.

1. I'll (*wring, ring*) your neck.
2. We need (*steel, steal*) for building.
3. The choir sang a (*hymn, him*).
4. I (*knew, new*) him well.
5. (*Grate, great*) men are modest.
6. Pain makes me (*groan, grown*).
7. I like the second (*seen, scene*).
8. It's as (*plain, plane*) as the nose on Jimmy Durante's face.
9. Do you have any (*led, lead*) pipe?
10. If you don't leave me in (*peace, piece*), I'll give you a (*peace, piece*) of my mind.
11. A book that is (*red, read*) is not easily (*red, read*).
12. She was the village (*bell, belle*).

Now try your hand at making up double sentences (like those above) with the following homonyms. It's a lot of fun but not as easy as it looks.

aisle, isle
all, awl
bier, beer
build, billed
cell, sell
dear, deer
earn, urn
heal, heel
right, write

ARE YOU . . . ? ?



... A CUDDLE-UPPER?

These billing-and-cooing lovebirds
Have hearts and arms entwined.
Two heads are better than one, they say —
But not for the guy behind!



... A MOVIE-TALKER?

The ads tell us it's twenty years
Since movies were wired for sound,
But Beatrice helps the show along
By throwing her voice around.



A SIDE-SHOWER?

Rod rattles paper, Saul sails planes —
Jim makes peanuts noisy when cracked.
The boys have made a show of themselves
And every one wants to get into the act!



THERE was a time when an out-of-town visitor could walk into any hotel in a strange city and rent a room, just for the asking. But if that were to happen *now*, it would probably make newspaper headlines!

In these crowded days even a letter written weeks ahead of time won't guarantee that the hotel will have a room for you. But what if you've been planning a vacation visit, a school convention trip, or some other jaunt to a nearby city? Park benches are uncomfortable — so it's worth your while to *try* to reserve a hotel room.

Send your letter of reservation several weeks in advance of your visit; write a clear, correct and comprehensive letter. Hotel room clerks are busy people. Don't try their patience with a vague request. Give them all the necessary information, and give it simply.

"I would like to reserve a single room for the weekend of December 6th. I shall arrive late Friday evening, De-

cember 6th, and check out before noon on Sunday, December 8th. I should prefer a room with a private bath, but I do not want to pay more than \$4 a night. Since I do not know your rates, I shall depend on you to give me the most comfortable room available for that price."

Even the most harried hotel clerk would do his best for a letter like that. You've mentioned everything he wants to know. At one reading he has a clear idea of *what sort of room* you want, *how much you want to pay* for it, and *exactly when* you want it. If the hotel can accommodate you, the reservations department will notify you.

When you receive a card saying that your room reservation has been made, *acknowledge it*. Write a brief note of thanks and add that you will notify the hotel of any change in your plans.

If the hotel has already hung out an SRO sign for that weekend, you may receive a card stating that your name is on a waiting list, pending cancellations. Your follow-up note to that will say: "Thanks for placing my name on your waiting list. I hope you will notify me soon that I may have a reservation."

And then, to scatter your eggs in as many baskets as possible, you'll write to several other hotels, just in case.

LEARN

To Think Straight

YOU probably know someone like Butch. He expects everyone to agree with him. To Butch anyone who agrees with him is "a right guy." Anyone who doesn't agree with him is "off the beam."

Butch is a one-sided thinker. On every question he sees only one side — *his own side*. He never bothers to find out what others think. He assumes that his viewpoint is better than anyone else's.

Butch is *not* reasoning logically. If he knows no viewpoint other than his own, how can he be sure that his viewpoint is better than others?

Let's take a simple case of boasting. Butch boasts that his family's car is better than the Smiths' car. Yet, upon questioning, it develops that the only thing Butch knows about the Smiths' car is its make and "the way the motor sounds." He's ridden in it once.

Of course boasting is always silly, but let's see *how* silly. Butch could not make his claim logically unless he had the following information about *both* cars: Cost, age, care, mileage, amount of gas used, condition of motor, and repairs made.



HOW'S THAT AGAIN?

By SLIM SYNTAX

What is the correct pronunciation of *inquiry*? I hear it pronounced in two ways.

P. D. F., Tulsa, Oklahoma

Your hearing is very good. *Inquiry* does have two pronunciations:

1. in-KWI-ri
2. IN-kwi-ri

The first one — with the accent on the *second* syllable — is preferred by Webster. Stick to number 1 — it's a safer bet.

How do I write the possessive of *someone else*?

Ray S., Atlanta, Ga.

Someone else's hat is the correct form. Add these to your list of correct forms:

- anybody else's*
- anyone else's*
- no one else's*
- somebody else's*

There has been quite an argument between my English teacher and me about the plural of *mother-in-law*. He said that it should be *mothers-in-law* instead of *mother-in-laws*.

I asked another English teacher about it, and she said the same thing. But I say it should be *mother-in-laws*.

Pat Morris, East Liverpool, Ohio

I like your spirit, Pat. But you're wrong. The plural is *mothers-in-law*.

Consult this column in the September 30th issue for a fuller discussion of in-laws and other hyphenated words whose plurals make trouble for you.

What's wrong with this sentence: His condition has *worsened*.

A. B., Quincy, Ill.

Nothing. *Worsen* is a verb meaning "to make or become worse."

I would like to ask you about a sentence that we had in English a few days ago. The sentence was:

"Betty Morris, who is my cousin, is president of our club."

I would like to know whether the clause, "who is my cousin," is an adjective clause or whether it is a clause in apposition with the subject, "Betty Morris."

Carolyn Ulmer, St. Bernard, Ohio

"Who is my cousin" is a relative adjective clause, modifying *Betty Morris*.



QUESTIONS AND QUIZZES TO SEE IF YOU'RE "WHIZZES!"

MAY WE SEE A MENU, PLEASE?

You won't get your lines tangled on dinner dates if you can pick up your cues correctly. Practice by filling in the missing dialogue for these situations:

- JACK: Where would you like to have dinner?
JILL: _____
- CHECKROOM GIRL: Check your coat, sir?
JACK (to her): _____ (to Jill): _____
JILL: _____
- HEADWAITER: There will be a twenty-minute wait for a table, sir.
JACK (to Jill): _____
- JILL: Goodness, I wonder where our waiter is? He seems to be ignoring us.
JACK: You're right. Let's get a little action. (He beckons to a waiter): _____
- WAITER: May I take your order now?
JACK (to him): _____ (to Jill): _____
- JACK (to waiter): May I have the check, please?

JILL (who wants to repair her make-up): _____

- JACK (on discovering that the waiter has overcharged him on one dinner): _____

BETWEEN CAMERA AND CUSTOMER

Could you devise effective background music, cutting techniques, and sound-effects for motion pictures? Try your hand at these movie situations:

- It's midnight. An underground patriot is planting a bomb to blow up a German bridge. The background music should be:
(a) soft, throbbing, and intense.
(b) a military march.
(c) a gay German polka.
- An old woman sits staring at her wedding picture of forty years ago. The camera focuses on the picture. We're carried back to her wedding day with:
(a) a fade in.
(b) a dissolve.
(c) a wipe.

- A small boy is lost in the woods. It's growing dark. The noises of the birds and animals should sound:

- bright and cheerful.
- eerie and frightening.
- gentle and soothing.

FROM THE REFERENCE SHELF

Which reference book would you choose if you wanted:

- brief facts about Eleanor Roosevelt.
- a biographical sketch of Eleanor Roosevelt.
- a list of magazine articles by Eleanor Roosevelt.
- brief facts about Winston Churchill.
- a complete list of all material in *Who's Who*.
- an overall picture of Canadian manufacturing.
- the latest facts about crop control.

WHAT'LL IT BE?

Elegant foreign phrases aren't the only confusing restaurant terms. Soda-fountain slang can be equally bewildering. Can you identify these?

- Draw one in the dark.
- A stack.
- Adam and Eve on a raft.
- One in the city.
- Two in the water.
- A bowl.
- Hold the hail.
- B 'n' T.

(Answers are in Teachers Edition)



REMEMBER that time you ordered *ragout boeuf* in a restaurant? You expected an exotic French dish—and found yourself eating beef stew! Disappointing, wasn't it? But you needn't arm yourself with half a dozen dictionaries every time you eat out! Instead, ask the waiter to "translate" the names of unfamiliar dishes on the menu. For a head start, listen in on Jack and Jill's table talk during their dinner date.

JACK: Have you decided on your appetizer, Jill? I'm going to have shrimp cocktail.

JILL: I'd like *hors d'oeuvres*, please. My favorites are *pate de foie gras* and *kippered herring*.

JACK: There's a soup course, too. What will it be?

JILL: *Minestrone* for me.

JACK: It's too rich for my blood. I like my soup plain. *Consomme* for me.

Now what about your entree? *Lobster Newburg*?

JILL: Sounds wonderful—but then, there's roast beef *au jus*, *wiener schnitzel*, and *chile con carne*. I wish I had room for all of them!

JACK: Say, I'd better send for an ambulance.

JILL: Don't be frightened. I'll have the roast beef—with beets *julienne* and *glace* sweet potatoes.

JACK: *Lyonnaise* potatoes and cauliflower *au gratin* sound pretty good to me. Now for the dessert—that's my favorite department. There's *spumone*, *petit fours*, *strudel*. . .

JILL: Uhm-m-m, I should have the *compote*. But I can't resist the *tortoni*. I'll go on a diet tomorrow!

* * *

hors d'oeuvres (or-derv)—an appetizer, consisting of small portions of assorted relishes, such as smoked cheese, *pate de foie gras*, etc.

Pate de foie gras (pa-tay de FWA gra)—chopped goose liver on toast.

kippered herring—Herring that has been split, salted and smoked.

minestrone (mee-ne-STRONE)—a thick vegetable soup.

consomme (con-so-MAY)—a clear, highly seasoned soup.

lobster newburg—pieces of lobster in a rich cream sauce.

roast beef *au jus* (oh JU)—roast beef dressed with its own juice.

wiener schnitzel (vee-ner-SHNIT-zel)—veal cutlets dipped in batter and fried in deep fat.

chile con carne (CHEE-lay con CAR-nay)—sweet and hot peppers and ground pork (and sometimes dried beans) in a stew.

beets *julienne* (ju-LYEN)—finely shredded beets.

glace sweet potatoes (glah-SAY)—candied sweet potatoes.

Lyonnaise potatoes (leeo-NEZ)—potatoes seasoned with onions and parsley.

cauliflower au gratin (oh gra-TAN)—cauliflower prepared with a sauce and bread crumbs (and usually, grated cheese), and baked brown.

spumone (spu-MONE-ay)—a frozen dessert, similar to ice cream.

petit fours (pet-TEE-four)—small fancy cakes.

strudel (SHTROO-del)—a dessert of paper-thin pastry dough, filled with fruits, nuts, or cheese.

compote (KOM-pote)—stewed fruits.

tortoni (tor-TONE-ee)—a frozen dessert, similar to *spumone*, topped with finely chopped nuts.

Little Bill was a bigger and better football player than he looked

BILLS PLAYABLE

By Jonathan Brooks

MY GOSH," said Nonpareil. "Look who's here!" So I looked around from the lockers I was cleaning. There stood a hungry kid about twenty years old, maybe five feet eight, and weighing maybe a hundred and thirty-two pounds and a half at the outside. Just as I was about to tell him he'd missed the medical director's room and hit the football quarters, he spoke up.

"Are you Spike Shannon?" he asked, looking right at me with his two gray blue eyes.

"Yes," I said, over my shoulder, turning back to the lockers.

"Letter for you," he said.

"Leave it," I said, being busy.

"I'll wait till you read it," he said. So I took it and read it.

Snohomish, Wash., September 10

Dear Spike,

Here's my boy, Bill, that I told you about when I was back east six years ago. He's going to play football, and you might keep an eye on him for me. Guess he'll take care of himself all right, but I like to know he's in good hands.

Yours,

Bill Brown

I read it twice, and then I looked at the kid. Then I looked at the letter again. Sure enough it had the signature of Bill Brown, the one and only "Bloody Bill." And then I looked at the kid again. He was getting nervous.

"You're Little Bill, are you?" I asked him, giving him the up and down. He didn't look any more like Bloody Bill than I look like the Fifth Symphony.

"Yes," he said, shifting his feet.

"You don't look much like your dad."

"No," he said.

"How about your disposition?" I asked him. "We used to call your dad Bloody Bill."

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"Guess I'm different there, too," he said.

His dad was modest, like that. Aside from this resemblance there wasn't any, and I thought it was funny. But there was the letter, in Bloody Bill's handwriting, and there was his signature.

The upshot of it was I told Nonpareil to pick out a suit for this kid. He did, but he had a hard time finding things little enough. When Coach came in, I told him how Little Bill Brown, son of Bloody Bill Brown of '95, had come out of the west for to play football with us.

Now, Coach is queer, but he is a bear in his line. The boys are crazy about him, after they get used to him. As a rule, they are so wild to play, that they look at him with gratitude when he cusses them, and thank him for a kick.

Coach called Little Bill out from behind the lockers where he was trying

to make a pair of thirty-eight waist pants stay up around his thirty waist.

"Ever play football?"

"Some."

"What can you do, run, throw, kick, — what?"

"Dodge a little," said the boy. "And I can catch a ball."

"Oh, you can?" Coach said, sarcastic.

"Well, we'll let you run back punts this afternoon while the ends and backs are going down."

Eckie was down from Chicago that day on his trip around the conference, looking over the teams and writing a bunch of dope for his paper. We had a game two weeks off with Eckie's old team, and so Coach decided he wouldn't show Eckie anything. First he had the boys fall on the ball, then hit the dummy, buck the machine, and finally go down on punts.

It seemed that Little Bill told the truth when he admitted to Coach that he could ketch a ball and dodge a little. He could certainly do those two things. He looked kind of awkward, and he hadn't much speed. His straight-arm, what there was of it, didn't amount to anything. But he had the smoothest way of weaving his hips and shifting his feet — just when he was about to be hit — that I ever saw. And I've seen 'em all since '95.

For thirty minutes this kid caught Powers' punts. He held every ball he got his hands on, and he got his hands on nearly all of them. And after he got 'em, he ran 'em back.

Coach went crazy. He yelled and drove at the fellows going down for missing a skinny little kid that couldn't outrun his own mother. Finally Coach called it off, but was so mad he made the whole squad run a half-mile further than usual before coming into the showers.

Coach was a wizard with words. He could make the biggest husky in the squad lay down on the gym floor and roll over. I've seen 180-pounders that wouldn't take a word off Tom Sharkey in his own yard, go out on the sidelines and cry at something Coach said.

In all the years I saw him, the only boy he couldn't feaze was Little Bill Brown. The more Coach raked him, the ca'mer Little Bill played. He let Coach's hot stuff run right off his back like water when he was covered with goose grease. It looked like a matter of business with Little Bill.

We played a little college practice game after we'd been working six days, and Little Bill was at quarter in the last period. He did right well — for

(Continued on page 16)

THE MARCH OF

Big Four Meet Again

What Happened: The scene has shifted from Paris to New York. The scenario is still the same: the writing of peace treaties for Italy, Romania, Bulgaria, Hungary, and Finland. But the cast has been reduced from twenty-one to four — the Big Four. The "stars" of this quartet are Secretary of State James F. Byrnes of the United States, Foreign Secretary Ernest Bevin of Great Britain, Foreign Minister Vyacheslav M. Molotov of Russia, and Deputy Foreign Minister Maurice Couve de Murville of France, who is temporarily substituting for President-Premier Georges Bidault.

The locale of this momentous meeting is a 37th-floor suite in New York's sumptuous Waldorf-Astoria Hotel. Officially, this Big Four meeting is the fifth session of the Council of Foreign Ministers, which was created 15 months ago.

The Big Four are not completely isolated from the rest of their war-time partners. Less than an hour's ride from them is the U.N. General Assembly, which is convening at the same time in Flushing. It is safe to assume that what takes place at the Waldorf-Astoria suite is being closely followed by the delegates of the 51 United Nations.

The "agenda" (order of business) consists of two broad topics:

(1) Completion of the peace treaties for the five former satellite states of Nazi Germany. In this task, the Big Four are morally obliged to consider the recommendations made by the recent 21-nation Paris Peace Conference. Secretary Byrnes again stated the principle that those who fought the war should have an important voice in making the peace.

(2) Preparation of a joint program for dealing with Germany. This is to be the first step toward an eventual peace treaty with that country. Most observers feel that Germany is the key to a general peace settlement in Europe.

Promptly at 4 p.m. on November 4, the Big Four figuratively rolled up their eight sleeves to wrestle with this agenda. It was decided to tackle the Italian treaty first. Here the chief dispute is over the statute for governing the Free Territory of Trieste. There are also other differences, such as the amount of Italian reparations to be paid to Greece and Yugoslavia, and the Italo-Austrian agreement over Southern Tyrol.

It was apparent from the early sessions of the Big Four meeting that the East-West deadlock has not yet been broken. Soviet Foreign Minister Molotov indicated that Russia will not ac-

cept all the recommendations made by the Paris Peace Conference. The other three members seem to be determined to abide by the majority decisions of the Paris meeting. Meanwhile, the Big Four did agree to call both the Yugoslav and the Italian delegates to present their views on the Italian treaty.

What's Behind It: All the fuss and fury of this meeting boils down to one important issue: Are the majority decisions of the 21-national Paris Peace Conference binding on the Big Four? "Yes," say the United States, Britain, and France. "No," says Russia. And that's where the line is drawn.

U.N. Weighs Trusteeship

What Happened: Competing for attention with Spain, Iran, and atomic control is a new "issue" inherited by the Security Council. It is the issue of the Pacific islands.

President Truman recently announced that the United States is ready to place under United Nations trusteeship all the former Japanese-mandated islands in the Pacific — provided this country is made the sole "administering authority." In other words, the United States must be assured exclusive military rights in these islands.

The "mandated islands" were originally held by Germany. After World War I, they were placed under Japanese administration by the League of Nations. During World War II, they were captured or isolated by American forces. They include the Marshall, Caroline and Marianas islands.

Under the terms of the American proposal, the islands would, in general, be subject to United Nations trusteeship inspection.

In making the proposal, the United States offered to waive its right to veto trusteeship agreements in which it was "directly concerned" — provided all other powers do the same. If the United States trusteeship proposals are not accepted, we will continue to occupy the former Japanese possessions.

What's Behind It: The Soviet Union will oppose the U. S. proposal. The Arab countries may also oppose it, since they would lose their say over whatever arrangements may be made to bring Palestine under the U.N. trusteeship system.



PEACEMAKERS AT WALDORF: Renewing their extended discussions, the Big Four Foreign Ministers met once more, in the swank surroundings of the tower apartments of New York's Waldorf-Astoria Hotel. Sec'y Byrnes shakes hands with USSR's Foreign Minister Molotov (right), as Andrei Vishinsky greets France's Deputy Foreign Minister, Maurice Couve de Murville (left).

Acme

EVENTS

GOP Controls Congress

The Republicans are in.

In balloting across the 48 states, qualified American voters went to the polls on Election Day, 1946. Their task was to elect 432 representatives and 35 senators to Congress, 33 Governors and a host of local officials. (Maine elected a senator and three representatives in September.) The nation's verdict was clearly written. It was a Republican victory by a 3,000,000-vote margin.

The Democratic party had been the controlling party in Congress since 1931. When the 80th Congress convenes on January 3, 1947, that control will pass to the Republican party. The parties will line up as follows:

The Senate		
	New	Old
Republicans	51	38
Democrats	45	55
Progressives		1
Vacancies		2
Republican majority	3	

The House		
	New	Old
Republicans	246	192
Democrats	188	236
Progressive		1
American-Laborite	1	1
Vacancies		5
Republican majority	28	

Governorships of 25 states are now held by Republicans.

New Political Stars

The country, and every foreign nation, looked upon the election as a party victory. But within the Republican landslide, there were individual triumphs and trends. With control of Congress, the Republicans are looking forward to the Presidential election of 1948. They are searching within their ranks for the strong leader who will run for the office of President.

Thomas E. Dewey, unsuccessful Republican candidate for President in 1944, was re-elected Governor of New York. His victory by a 675,000-vote margin strengthens his position in the Republican party and his prospects for 1948. On the other side of the country, **Earl Warren** was re-elected Governor of California. A Republican, he ran on both the Democratic and Republican tickets. His overwhelming victory puts him in the national GOP spotlight.

The Republicans also sent to the Senate a number of party stalwarts who will assume leading positions both in Congress and in the race for Presidential nomination in 1948. **Arthur H. Vandenberg**, leading Republican foreign policy spokesman, was re-elected from Michigan. **John W. Bricker**, ex-Governor of Ohio and Republican candidate for Vice President in 1944, joins **Robert A. Taft** to represent Ohio in the Senate. Among the younger Republican Senate stars is **Henry Cabot Lodge, Jr.**, of Massachusetts, who regained the seat he gave up to enter the Army.

The ranks of the Democrats were badly thinned, but a number of veteran



Rube Goldberg in The New York Sun
Will He Hit Bottom by '48?

Democratic Senators were re-elected. They included **Tom Connally** (Texas), **Harry F. Byrd** (Virginia), **Joseph C. O'Mahoney** (Wyoming), and **Harley M. Kilgore** (West Virginia).

The New Congress

With only six weeks to go before Congress convenes, the Republicans are busy assembling ranks. Chairmanships of all Congressional committees fall to the majority party. The present Democratic chairmen in the House and Senate will be replaced by Republicans. New chairmen are selected usually on a seniority basis. Those who have been in Congress for the longest periods move to the chairmanships.

The Speaker of the House, elected by the Representatives, is slated to be

Joseph W. Martin, Jr. . .

. . . becomes the most powerful man in the House of Representatives after 22 years in Congress . . . the next Speaker of the House, he has been Republican minority leader since 1939 . . . Eldest son in a family of eight children . . . Son of a blacksmith, was selling newspapers at 6 in his home town of North Attleboro, Mass. . . . Unmarried, 62, has few interests outside of politics except baseball . . . Spent Election Day working at the *North Attleboro Evening Chronicle*, which he owns . . . Bought the paper at the age of 24, became youngest newspaper publisher in the country . . . Noted for his skill in organizing his fellow Republican Congressmen, but does little talking on the House floor.

Joseph W. Martin, Jr., House Republican leader since 1939. In his position of control of the lower chamber, he will hold more legislative power than any other man in the country.

The Senate will also name its President pro tempore. It is expected that Senator **Arthur Vandenberg** of Michigan will be selected. The U. S. Vice President usually fills this post, but we have had no Vice President since President Truman took office.

Labor Union Restrictions

In many States, voters balloted on special issues. Four states voted on matters dealing with restrictions on labor unions. In Nebraska, South Dakota, and Arizona, constitution amendments were adopted to outlaw the "closed shop." "Closed shop" agreements require all workers of affected factories or businesses to be union members. Massachusetts voters approved a proposal to require unions to make public their financial reports.

Arthur H. Vandenberg. . .

. . . is scheduled to be elected President Pro Tempore (temporary president) of the Senate . . . Returned to Michigan for a few days around election time, interrupting his work as delegate to U.N. General Assembly . . . More than six feet tall, weighs more than 200 pounds . . . Has achieved dignity and wisdom since he was a freshman Senator in 1929, when he was described as "the pouter pigeon with the kewpie smile" . . . Before graduating from high school, operated a pushcart delivery service . . . At 62, remembers his father's death-bed advice, "Son, always be a Republican."

Bills Playable

(Continued)

him. Ran back one kickoff for a touch-down, and another so close he sent Powers over on first down. That made the rah-rahs crazy about him.

Next week we went to Chicago and got walloped something awful, mostly because we couldn't tackle. Partly, too, because Rabbit, at quarter, kept dropping punts and losing them.

"Little Bill, Little Bill, give us Little Bill," yelled our crowd. "Let him in, he'll hold that old ball," they yelled.

Coach didn't let him, but back home on Monday he put him in at quarter awhile. Little Bill outplayed, or I should say, outworked, Rabbit, and out-maneuvered Coach all the rest of the season. It certainly wasn't his fault we didn't win the rest of our games. We did take Northwestern over, and we hammered Ohio to death. Little Bill did most of the work, too.

SO WE came to the last game of the season. If we have any game more important than any other, it is this last game on Thanksgiving Day. Whoever plays, puts a little more fire into the Thanksgiving scrap than any other game of the year.

"Better come and see Little Bill play," I wrote out to Snohomish. "He's a better man than his dad ever dared to be. You never saw a quarter like him in your life, and neither did I until I saw him."

"Guess I will," he wrote back to me. "Don't tell Bill I'm coming. It might make him nervous. What's the idea of him playing quarter? Is it the new rules, or what? Save me a seat," he said. And that was all he wrote.

I had to laugh about him or anything else making Little Bill nervous. It was funny, too, about him asking why Little Bill played quarter. He certainly wasn't big enough to play anything else except water boy. But then a father is that way, I guess. Expects his kid to do whatever he could do.

Day before the game I got a telegram from Bloody Bill. He'd missed a train at Denver or Butte or somewhere and was going to be late getting in. "Leave ticket box office," he wired. "Will arrive 3:15 train. See you after the game."

Next day was just like a million others. Old timers trying to break into the dressing room.

One o'clock came and time for the boys to report to Coach for skull practice. He went over all the signals, told 'em over again everything he'd told 'em all season. It was the worst I'd ever heard even from Coach. He kept it up until it was so late the boys had to

dress in a hurry and run out to the field. The other team was already limbered up.

Coach trotted our boys out to grab an early start, and they did. Or rather, Little Bill did. Coach had told Powers to receive the kick, if he won the toss, and he did. Coach was hoping Tippecanoe would go crazy and kick the ball to Little Bill, and then maybe Little Bill would go crazy and run all the way back with it.

There may have been prettier runs in the nickel novels, or the books for boys, but I don't believe it. Little Bill just stood there, matter of fact as if he was at a pay window signing his envelope, and waited for the ball. When it came, he hooked it and was off, all at once. He never could run very fast, and he didn't run very fast this time. He set off a little to the right of center, and then headed parallel to the sideline, straight at the Tippecanoe left guard and tackle, come for him in a team.

But Little Bill knew what he was doing. He could see better from where he was than we could from the sideline. Seems the Tippecanoe eleven, good machine that it was, had shown a weakness at the jump. The right side of the line came down in one section, ahead of the left, running in another section. Between 'em was a five-yard gap. So Little Bill drove straight to the left side until he reached the gap, and then wheeled in between the two halves of Tippecanoe. It was only a step to the middle of the field, and nobody was left between Little Bill and the goal but Tippecanoe's kick-off man and the quarterback.

Then, as Little Bill hiked along for the touchdown, Jordan rooters got up and counted the yard lines off for him. Man, it was beautiful. The kid wasn't touched, not once! Little Bill brought out the ball, and Powers kicked the goal. "Jordan 7, Tippecanoe 0," was the flash that went to Chicago papers.

As far as the scoring was concerned, that game ended right there. This is no sensational yarn about a hero and four touchdowns in the last minute of play. But as far as the play went, the game had only just started. The periods were each of them nine years long.

Powers, backing up the line, and Little Bill, at defensive full, held 'em off awhile. But Powers couldn't play defensive quarter and make all the tackles for both the halfbacks besides. He let three men get away for Little Bill to dump. Little Bill cut 'em off all right, but each time they had grabbed sixteen or eighteen yards. We saw it couldn't last, Tippecanoe was sure to come through, barrin' a miracle. The half ended with Tippecanoe on our seven-yard line for first down.

That intermission was most murderously short, but I and Nonpareil did the best we could, what with Coach givin' his harangue and the boys wantin' to lay down and go to sleep. This time I got an idea how I might stir him up more than Coach had been able to.

"You'll wanta make an extra good showing this half," I said, when I had him on the rubbing table.

"Yes," he said. "Loosen up that ankle, will yuh, Spike?"

"Yes," I said, grabbing the ankle. "Somebody's here to see you play," I said, though I hadn't seen Bloody Bill.

"Yes," he said, "I guess there's several here. Not so hard on that ankle."

"Yes," I said, "but this is special."

"I heard the governor was here," he said. "But I didn't suppose he came to see me particular."

"Your governor's here," I said, shifting to his chest so I could see how he'd take it.

"What d'yuh mean, my governor?" he said, kinda wilting for a minute. He shriveled right up under my hand, and his heart seemed to quit pounding. He acted like he broke his leg and I'd just jerked it into place for him.

"Your father," I said. "Bloody Bill Brown," I said. "The best football player that ever got a rubdown in this here room," I said.

Little Bill began to get hot. All the blood in him, which wasn't much at that, seemed to hunt up some place on the surface to get cooled off.

"M'father — he ain't — I ain't — aw, wacha givin' me?"

"Fact," I said.

Little Bill rolled over then and began muttering to himself. I had to hustle with him and couldn't make out all he was sayin'. Just "Show him," and "All th' way from Washington State."

STARTING the second half the boys braced for a minute. Then all of them forgot what Coach had said, and remembered who they were. They deeded the game to Powers and Little Bill, and then laid down and died. Tippecanoe got the steam roller started again, and would have had a touchdown when the quarter was about nine months old and had been going about four minutes, except for Powers.

Tippecanoe needed two yards of a first down, and called a fine split interference play over their right tackle, on our five-yard line. Their guard and tackle tore our line open like paper and the fullback shot into the hole like one of them forty-two centimeter shells. Powers drove at him head on, took his knees and stacked him. The ball dropped in the lap of our left guard, sittin' there on his tail. We felt relieved till Little Bill yelled for time. I went

out and found Powers was done. He'd snapped both collar bones.

Powers had to quit, though he was crazy to stay in. I and Nonpareil got him off the field and held him while the doc set the bones and tied him up. When we got back to the bench, there was Tippecanoe way back there on their own forty-yard line, getting ready to start down the boulevard again. I didn't find out how they got there till next day in a Chicago paper:

"Possessed of a demon, and driving the leather with all the fury his slight frame contained, Little Bill Brown punted from behind his own goal line. He drove the ball on a line, just as Ty Cobb cracks the horsehide over the infielders' heads. Little Bill had aimed at the fifty-five yard line and the sideline, and he did better than he dreamed. The ball struck just inside the fifty-five, bounced to the Tippecanoe forty-five, still inside, and then rolled out at the forty, full seventy-five yards from where Bill stood."

I saved that clipping. "Possessed of a demon" was right. He fought like a starved cat. He went up and played defensive quarter on the first three downs every time, making two out of every three tackles. If Tippecanoe had more than three yards to make on the fourth, he'd go back and catch the punt, run it up, try a play or two, and punt. Then he'd go up and play defensive quarter, and sometimes both defensive halves. He tackled all the way from center out fifteen yards. And cut 'em clean, like a corn knife. Every man he hit, stopped!

Three times in that third quarter they wore him down to his fifteen yard line or better. The fourth period was just as bad, or worse.

"Strike me dead, strike me dead," Coach groaned, raving up and down the sidelines. "Strike me dead if I ever say another word against that boy."

Jordan stands had long since quit cheering Little Bill. The rooters were sitting tight, praying he wouldn't get hurt. All thoughts of winning or losing were gone. Tippecanoe froze in the other bleachers. Like they asked themselves "What's the use of trying to beat a raving maniac?" They wanted to win, of course, for the sake of their Alma Mater. But for the sake of Little Bill they somehow let up on the cheering. Every Tippecanoe drive ground along in silence.

I'm trying to show you that this little 130-pounder, with a mad up such as no big man ever dreamed about, played Jordan's game that last half. And that he completely outplayed Tippecanoe's game.

"Little Bill Brown, the best team Jordan had since the days of '95, when it was customary to use eleven men

instead of one, defeated Tippecanoe today, 7 to 0. Little Bill plays the best all-round game we have seen any western eleven play in years. Little Bill is our idea of the logical All-American. It would be sacrilege to name any other players on that eleven with him. Our All-American eleven - Little Bill Brown of Jordan."

That was the way one of the Indianapolis papers talked about him and the game, next day. Little Bill won the game, just as it said. The whistle had to blow some time, and it did, along about dark. There wasn't much doing for a minute or two. The Tippecanoe bunch was plumb dazed, and our gang didn't know what had happened. Both crowds were stunned.

JORDAN rooters didn't get to Little Bill until he had almost reached the gym. Then they took him off on a parade, riding him on their shoulders, and stopping at every building for a speech from the steps.

I was in the rubbing room all this time, going through the motions of fixing up the bunch. Believe me I didn't waste any loving care on that crowd. They'd been standing or sitting around all afternoon watching Little Bill play their game for them. I wanted to see that kid. Never felt so much like anybody's mother in my life. Finally I couldn't stand it any longer, and I started out the door after him.

"Spike, you old scoundrel!"

I ran smack into Bloody Bill Brown right at the door. Darned if I hadn't forgot all about him. I was so surprised I couldn't hardly say a word.

"Where's that boy of mine?" demanded Old Bill. I could see he was even more worked up than I was.

"He's around here somewhere," I said. "I'm just looking for him myself. And believe me, Bill, he's *some* boy."

"Is he?" said Bill. I was too much excited to notice how he said it.

"IS he?" I yelled. "Why, you old fool, didn't you *see* him?"

Then I heard cleats a-clumping down the cement floor, and looked around. It was Little Bill.

"Here he comes now," I said. "A chip off the old block. Some scrapper, this boy," I said. "Like father like son," I said.

Old Bloody Bill looked at the boy.

"That's not *my* boy. But I wish he was," he said.

He patted Little Bill on the shoulder as the kid tried to brush by into the rubbing room. I grabbed him by the arm.

"Here you," I said. "Little Bill," I said, "didn't you come in here with a note last September saying you was Bill Brown's boy? Didn't you?"

"Yes," Little Bill said, kinda queer.

"Then ain't he your father?" I said. "No, he ain't," said Little Bill. "I ain't got - no, he's not my father," he said, stubborn and getting choky. He tried to pull away, but I held him. "What's the idea?" I said. "Speak up. Where'd you get that letter?" I said. Old Bloody Bill butted in then and took hold of things.

"Son," he said to Little Bill, sorta soothing, "tell us all about it. Spike, here, thanks you're my boy, but you and me know you're not. I'd like to claim you if I could. Tell us what's going on."

"Aw," he said, "I oughtn't tell, but my name is Bill Brown. The other Bill Brown and I room together. He didn't wanta play, so I did it for him."

"I thought it funny my boy'd be playing quarter," said Bloody Bill. "Spike," he said to me, and you could have knocked me over with a pinfeather, "my boy is six feet one and weighs 210 in his hide."

"Boy," and Bloody Bill turned to Little Bill, "I'm for you, and you're a grand little man. You're a better man than my big kid," he said. "And now, for my own boy's good," he said, "tell me all about this thing."

So it turned out that the two Bill Browns had met on the train coming into town that fall, and talked about everything, as two kids will. Little Bill, who could play football a little, he told Big Bill, when he wasn't busy earning his living, agreed to play in Big Bill's place. Big Bill, it seemed, didn't care much for the game. The consideration was Little Bill's board and room all that year. It was the best way Little Bill could find to earn his way through, he said. He didn't have any father, he said.

I NEVER supposed a guy's father would think enough of him to come all the way from Washington to see him play football," Little Bill said, beginning to sniffle again. "We'd have got away with it if it hadn't been for that," he said.

"I'd have come a lot farther to see what I did," said Bloody Bill, putting his hands on the kid's two shoulders. "It's all right, son. It's all right. Never you mind. But listen," he said, "where's my boy? What's he doing?"

"He's trying out for the dramatic club," said Little Bill.

"My son, six one and two ten! Boy," he said, with blood in his eye, "can you take me where he is?"

But of course the kid couldn't leave until he'd got his rubdown and bath.

"Spike," said Bloody Bill to me when I was working on Little Bill's ankle, "too darn many Bills around here."

"Playable next fall," I said quick, like that. "Boy, we'll certainly 'Roll, Jordan, Roll,' next fall."

BOY dates GIRL



By
Gay Head

YOU SAY:

The last few weeks I've been following the controversy in which the boys have been complaining about the Bobby-Soxers.

I don't consider our standards of dress as low as the fellows imply — though I do admit that the girls in our crowd sometimes wear slacks and shirts for hikes and ball games. But what about party dress?

The other night a couple of my friends and I were invited to a party. Costumes were as follows:

Girls: They wore attractive party dresses and tailored suits. Their shoes matched their outfits and were suitable for dancing.

Boys: They wore sport sweaters, long baggy pants rolled half way to the knees, and shirts that looked as though they belonged to their fathers or fore-

fathers! Their shoes were dirty white and brown, and a pair of bright colored anklets sagged over their shoes.

At least, we so-called Bobby-Soxers know how to dress properly for the occasion. Maybe we should quit dating these Spark-Fliers altogether.

We will be happy to have our point of view published for the benefit of the boys in our American History Class.

"Pete" (Phyllis) Peters
Marsh Fork High School
Eunice, West Virginia

I'm going to blow my top if people don't stop talking about how teen-agers dress! All teenagers aren't a bunch of floppy shoes, loose socks, dads' shirts and brothers' pants. No sirree!

There are many people who are interested in the way we dress. They design clothes especially for us, and those clothes are selling very well. This should

• And still the controversy rages! In our September 30th issue we printed some letters which criticized teen-agers' dress and behavior. Ever since, we've been deluged with mail on the subject. Some of the letters have been printed in *Say What You Please*, but they barely scratch the surface. So we've decided to turn this week's *Boy dates Girl* into a hearing on both sides of the question. We'll let you plead your own cause. And then we'll let Heywood Hale Broun put in his humorous two cents' worth about teen-age fads and fancies. Take it away!

Beverly Mucha,
Hazleton, Pennsylvania

• • •

Maybe you think I'm prejudiced because I'm a teen-ager, but I think our critics are very unfair. There are some gangs that dress as they say — "with shirt tails hanging in the breeze."

But the teen-agers I go with are not at all like this. Yes, we do wear blue jeans and large shirts. But the jeans are neatly rolled up, and the shirt is tucked in and held in place by a shiny new belt. Yes, we wear bobby-sox and large shoes, but the sox are white (and they fit), and the shoes are clean and have colored shoe laces to match our sweaters.

Lois Sherry,
Pittsburgh, Pennsylvania

THEY SAY:

(The following item by Heywood Hale Broun is reprinted by permission of PM, Inc.)

If you should happen to see a teen-age girl wearing a long stocking cap loaded with metal charms, a Navy enlisted man's blouse covered with autographs, and sequins on her fingernails, you will be looking at a disciple of Nancy Pepper, author of a column called *Tricks for Teens*.

I fell into this column while drifting leisurely through the *St. Louis Globe Democrat*, and before I had finished the first paragraph, I realized I had made a terrible mistake. Hypnotized by Miss Pepper's prose, however, I could not put the paper down. I wish I hadn't read the section on teen slang because now I can't sleep at night while words like natchatively and olleh (hello backwards) keep running through my mind.

Natchatively, in case my prose has hypnotized you into following me this

far, "Shows you agree perfectly since it combines natch and positively."

Another wonderful new word for Pepper fans is sheen which combines sharp and keen, "so it's twice as strong as either of them." If this is the way our youth is drifting, maybe it's time to take a sheen razor blade into the bath and slash your wrists.

Miss Pepper says: "Your conversation shows you're up on the latest news events. *Operation crossroads* is your new expression for a really big date. *We'll blow my top and call me Bikini* is your topical way of expressing amazement."

I wish I had some good topical way of expressing slight nausea.

Things move so fast in this giddy world that expressions die before a column can be finished. In the first paragraph the Pied Piper of St. Louis recommends the wearing of a Hubba-Hubba scarf with the Navy blouse. A little later, a paragraph begins "Here are the words you'd like to lay to rest along with last year's Sloppy Joe

sweaters and last week's crushes" — "Hubba-Hubba" is second on the list.

Although Miss Pepper speaks lightly of "last week's crushes," she advises elsewhere the tying of a knot in the stocking cap, without which her followers feel naked, to indicate that "You have an all time all-timer." (That's Hit Parade talk for going steady.)

It occurs to me that tying and untying those knots every week is going to play havoc with those sequins which all of her readers except myself have pasted on their nails with colorless nail polish. Incidentally, just to finish off this sequin business, they are also recommended for pasting on the ears, on the tops of socks, and on the ends of shoe-laces.

I'd like to give you more samples of *Tricks for Teens*, but I had to read the column several times to extract the ones you've already seen, and I've got to go and lie down for a while.

Ybdoog until next keew.

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✓✓✓Tops, don't miss. ✓✓Worthwhile. ✓So-so.

DECEPTION (Warner Brothers. Produced by Henry Blanke. Directed by Irving Rapper.)

We've seen Bette Davis and Paul Henreid together (*Now Voyager*) and Claude Rains and Paul Henreid paired (*Casablanca*). When the three of them — Bette, Paul, and Claude — join forces, we expect a three-check movie. The acting in *Deception* lives up to expectation. The characters, two composers and a cellist, are interesting people. But Hollywood threw away a chance to pull off a really top performance by giving these actors a script that's not up to par.

Deception is a psychological study of a young woman composer (Bette Davis) who tries to cover up her past by stringing her husband (Paul Henreid) along on lies. As the lies pile up, guilty hysteria makes her unjustly suspicious of a famous composer (Claude Rains). When her nerves are strung as taut as possible, she kills the composer.

This is the type of character part in which Bette Davis revels. She is tense during the entire movie. She paces up and down incessantly with that swishing Bette D. walk. We suspect that this inability to relax is as much Bette Davis as it is the character she plays.

Luckily Paul Henreid supplies the antidote to her energy. If it weren't for his calm portrayal of a sensitive young cellist, movie goers would depart with jangled nerves. Whoever plays the cello for Paul Henreid contributes some extraordinarily fine music to the score.

Claude Rains acts the most difficult role to perfection. He is a vain, temperamental composer (well-meaning beneath it all) who sends waiters scurrying as he orders a four-hour dinner.

Director Rapper can take a bow for good photographic effects. It's a credit to director and actors that, despite a plot that's hardly worth your time, *Deception* ranks high as a movie.

THE PERFECT MARRIAGE

✓ (Paramount. Produced by Hal Wallis. Directed by Lewis Allen.)

An attractive couple (Loretta Young and David Niven) get tired of hearing their combine referred to as "the perfect marriage," while all their friends are

breaking up the family hearth. So they labor through this whole story trying to cook up a case for divorce.

Although both Loretta Young and David Niven are adept at sophisticated comedy, they don't do a very good job of convincing either themselves or their audience of their plight. The story ends, as it began, with David massaging the cricks out of Loretta's collarbone.

WHITE TIE AND TAILS (Universal. Produced by Howard Benedict. Directed by Charles T. Barton.)

When this one comes to town, go bowling instead. In *White Tie and Tails* Dan Duryea deserts his villain roles for a stab at comedy. He's a butler who

poses as a young fop and gets away with it — as far as a rich dame (Ella Raines) is concerned.

MOVIE CHECK LIST

Drama: ✓✓Deception. ✓Angel on My Shoulder. ✓The Dark Mirror. ✓The Killers. ✓Brief Encounter. ✓Sister Kenny. ✓Cloak and Dagger. ✓Notorious. ✓The Chase. ✓Notorious Gentleman. ✓Two Years Before the Mast.

Comedy: ✓Margie. ✓No Leave, No Love. ✓Caesar and Cleopatra. ✓The Perfect Marriage. ✓Monsieur Beaucaire. ✓White Tie and Tails.

Musical: ✓The Jolson Story. ✓Blue Skies. ✓Thrill of Brazil.

Mystery: ✓The Big Sleep. ✓Home Sweet Homicide. ✓Black Angel.

Western: ✓My Darling Clementine.

How to score with the gal next door



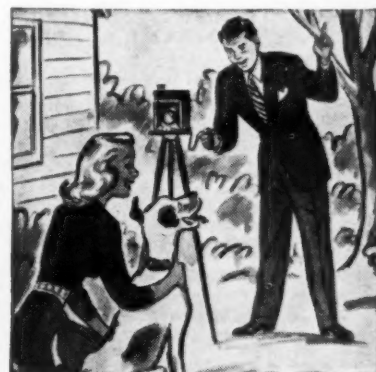
1. You heard there's a dream daughter in the new family next door. Hoping for a "chance" meeting, you're out taking pictures. Another wise gal-attracting device is your handsome Arrow Outfit—Shirt, Tie, and blending Handkerchief.



2. The new family's mongrel is more than friendly. Hey, down, boy! Too late. His muddy paws smudged your suit. You're glad you're clad in a colorful Arrow Tie and Arrow Handkerchief. Your first impression is sure to be good.



3. The daughter rushes out! But she doesn't need to apologize, with those big blue eyes. While brushing your coat, you display your trim Arrow Shirt—Mitoga cut for smooth fit and Sanforized labeled for fabric shrinkage less than 1%.



4. She confides she's a camera fiend herself. Developments are sure going to be interesting! MORAL: It's true that a dog is man's best friend, but Arrow takes care of the romance trend. Cluett, Peabody & Co., Inc.

ARROW SHIRTS & TIES
Handkerchiefs • Underwear • Sports Shirts

SPORTS

Short Shots

THE college of champions — that's Oklahoma A. & M. The Aggies have won the two straight national basketball championships and 14 out of the last 16 national wrestling crowns. In 1945, the Aggie football team didn't lose a game. How is that for a record!

Bob McGraw, who used to pitch for Brooklyn, was a real screwball. Once he stepped behind a hotel desk in the

absence of the room clerk and pushed the register toward a new guest. After signing, the guest asked if his room had running water.

"All our rooms have running water — and mice," McGraw replied. "The \$2 rooms have a trap and the \$3 ones have a cat."

Another fellow I should have mentioned in my October 28th column on famous all-round athletes is Dwight Eddleman, of the University of Illinois. Dwight is a football star, a champion high jumper, a terrific basketball player and an A-1 baseball player. At Centralia High School, he was con-

sidered the greatest all-around high school athlete in the land.

Add these movie stars to your list of fine athletes: Cornel Wilde, national college fencing champ in 1935; Alan Ladd, a former west-coast diving star, Ronald Reagan, crack swimmer; and Gary Cooper, dead-eye rifle shot.

When **Bob Millsaps**, now a high school teacher in Chattanooga, Tennessee, was going to college, he wrote his folks that he had been promoted to the varsity football squad. So they came to see him play.

The game started — with Bob on the bench. And that's where he sat until only seconds were left to play. Then came the word, "All right, Bob, get out there on the field."

Bob jumped up eagerly — too eagerly. He fell flat on his face, just as the timer's gun went off ending the game. "Ooooh," cried Bob's mother, "they've shot him!"

Put **Billy Haskins** in your hall of fame. Billy is a star halfback at Binghamton (New York) Central High School. Against Ithaca High, he grabbed the opening kickoff and dashed 95 yards for a touchdown. In the second half, he again took the opening kickoff and ran that back 90 yards for another touchdown.

Ever hear of a human touchdown? It happened during a Moscow-Pendleton high school game in Idaho (1940). Gordon Larson, Moscow tackle, blocked a punt with his stomach. The blow knocked him out. He doubled up, clutching the ball. But just before he fell, his smart teammates grabbed him and carried him over the goal line!

You probably know about the Rose, Sugar, Orange and Cotton bowl games. But did you ever hear of these — Orchid Bowl (Mexico City); Flower Bowl (Jacksonville, Fla.)?

— HERMAN L. MASIN, *Sports Editor*

WIN A CASH PRIZE!

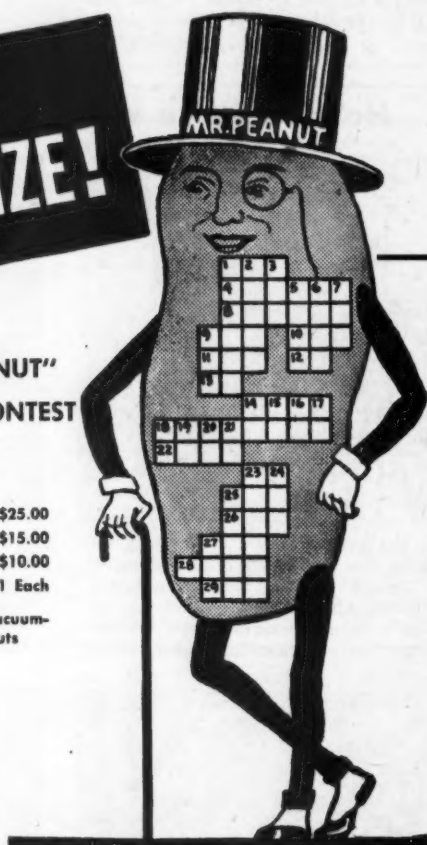
ENTER THE "MR. PEANUT" CROSSWORD PUZZLE CONTEST

118 PRIZES!

1st Prize	\$25.00
2nd Prize	\$15.00
3rd Prize	\$10.00
4th Prize	15 Prizes of \$1 Each
100 Honorable Mentions — 2 vacuum-packed tins of Planters Peanuts	

Read These Rules Carefully

1. Anyone under the age of 21 may compete.
2. After completing the puzzle, write a sentence of 18 words or less, beginning "I like Planters Peanuts because—" and containing at least 3 words from the puzzle.
3. Each contestant may submit more than one entry. Send empty Planters Peanut bag or wrapper with each entry, or send a hand-drawn facsimile of the wrapper showing Mr. Peanut. On top of page write your name, age, home address, city and state.
4. Mail entries to Planters Contest Editor, 14th Floor, 220 East 42nd St., New York 17, N. Y., to arrive by midnight, March 4, 1947. No entries accepted after that date.
5. Prizes will be awarded to those submitting complete and correct solutions to the puzzle and whose statements are considered most accurate and suitable for advertising and publicity use. Judges' decision is final. Winners will be announced in the April 28th issue of this magazine. In the event of a tie for any prize offered, duplicate prizes will be awarded.

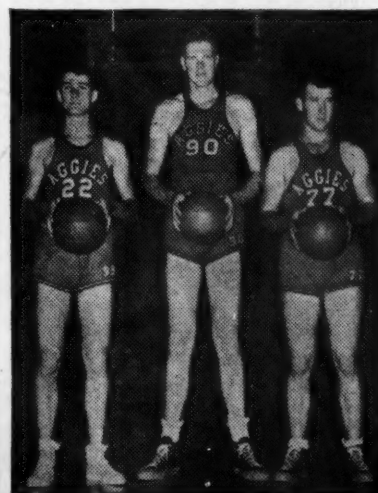


ACROSS

1. What you get from eating Planters Peanuts.
4. What Planters Peanuts give you.
8. Clothes.
9. Single unit.
10. Obtain or become.
11. Soft coat of hair that covers many animals.
12. Yes.
13. Foot (abbrev.)
14. Hebrew prophet and book of the Old Testament.
18. Manufacturers of crisp peanuts.
22. Built or formed.
23. Company (abbrev.)
25. Kind of fish.
26. To regret.
27. Personal pronoun.
28. Consumes food.
29. Place from which golfer starts playing each hole.

DOWN

1. What Planters prepares for your enjoyment.
2. To go in.
3. Animal kept as a favorite.
5. Capital of Latvia.
6. A color.
7. Pertaining to a certain time.
9. At a distance.
14. Particle used to show where.
15. Objective case of I.
16. Conjunction suggesting a choice.
17. Steamship (abbrev.)
18. From noon till midnight.
19. Louisiana (abbrev.)
20. In the Year of Our Lord.
21. Northeast (abbrev.)
23. Line of action.
24. Kind of poem.
25. Greek Island.
27. What you wear on your head.



Kurland, center, and two "Aggies."

Oklahoma's New "Laurey"



Backstage with 16-year-old Ann.

ANN Crowley, the sixteen-year-old high school senior who recently sang the lead in *Oklahoma!*, was perched on a piece of stage scenery as she talked to us. Tossing back her brown curls, Ann explained how she happened to take over the role of "Laurey" for two performances that week. "I'm an understudy for the star, Betty Jane Watson. When Betty became ill of laryngitis, I took over the part. Usually I'm just a kid in the chorus ensemble," she added.

We were eager to know more—how a high school girl from Scranton, Pa. had landed on Broadway.

"When I was a sophomore in high school," Ann said, "the Scranton American Legion gave me a scholarship to study music in New York City. Scranton isn't large enough to have many voice teachers, you know, and voice lessons from a good teacher in New York cost more than I could afford. When the American Legion offered to pay for my voice lessons, my mother and my younger sister and I all packed up and came to New York. Dad's still in Scranton—on his job as foreman of a coal mine."

Ann started singing when she was nine years old. She was taking dancing lessons at the time and someone suggested that she ought to take singing lessons, too. "I sang for a teacher and he said he thought I might become a good singer someday," smiled the blue-eyed young "Laurey."

Scranton "discovered" Ann when she sang for a St. Patrick's Day party

given by the American Legion. After that she sang at other Legion parties. Some of her favorite songs are the ones she sings as "Laurey": *Many a New Day*, *People Will Say We're in Love*, and *Out of My Dreams*.

Soon after her arrival in New York, Ann had an audition with the Theatre Guild, producers of *Oklahoma!*, *Carousel*, and other stage hits. She won a part in the choral ensemble of *Oklahoma!*

We asked Ann how it felt to "jump from the ensemble to the star part."

"It was thrilling, but I was pretty nervous when 'Curley,' the hero, proposed to me," she confessed with a laugh. "I've never been 'proposed to' before!"

"And the quick change to my costume for the wedding scene almost got me. I pulled the wedding dress together any which way and threw on the veil. Whew!"

In addition to her stage work, Ann takes voice, piano, and dance lessons—and keeps up her study of six subjects at Julia Richman High School.

"You can see that I study at the theater," she told us, patting a stack of school books at her side. "There's a room downstairs that I use for studying. If there's a lot of noise overhead, I just block my ears and go ahead. But the day I took over the part of 'Laurey,'" she added, "I was so excited that I forgot to bring my books to the theater."

There is no doubt about Ann's success in the part of "Laurey." As we walked towards the stage door exit, she confessed the big news: "When *Oklahoma!* tours the country next winter, I'm going to play the part in one of the road companies!"

We turned to "Moe," the stage door man, and asked him what he thought of the news. "That gal Ann has a future!" he said. — MAC CULLEN.

Telephone Talk

Archibald: "I really think our English way at the telephone is better than saying 'Hello' as you do in the U. S."

Yankee: "What do you say in England?"

Archibald: "We say, 'Are you there?' Then, of course, if you are not there, there is no use in going on with the conversation." — Classmate.



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FOLK MUSIC

Ballads and Blues (Decca). Silken-voiced Josh White sings some of the folk tunes he's helped make encore numbers. Included are: *I Gave My Love a Cherry*, *The Lass with the Delicate Air*, *Evil Hearted Man*, *Nobody Knows You When You're Down and Out*, *John Henry*, *Frankie and Johnny*, *Sometime*, *Strange Fruit*. Josh may have lost some of the rough edges and spontaneity that mark the real folk singer, but his polishing of the ballad is artful and pleasant.

Square Dance Album (Key-note). Square dances and calls worked out by Margo Mayo's American Square Dance Group, with calls by "Manny." Though these dances and calls are authentic, the recordings aren't too easy to follow. Caller Manny shouts too close to the mike, and he and the orchestra seem to be in competition with each other. Dances are: *Chicken Reel*, *Double Chassez*, *Silent Couple*, *Preckness Quadrille*, *New Portland Fancy*, *White Cockade*, *Miss McLeod's Reel*, and *Galway Piper*.

JAZZ

Esquire Hot Jazz Album of 1946 (Victor). These two 12-inch discs contain some of the finest modern jazz interpretations we've heard in a long time. Directed by Leonard Feather, the musicians are *Esquire* award winners: Louis Armstrong, Do. Byas, Duke Ellington, Jimmy Hamilton, Johnny Hodges, Chubby Jackson, Red Norvo, Remo Palmieri, Charlie Shavers, Bill Strayhorn, and Sonny Greer — and Neil Hefti trumpeter with Woody Herman's band, but not an award winner.

Long, Long Journey features Armstrong on the blues vocal and solo trumpet passages, Shavers on trumpet ensemble parts, plus an obligato to one of Armstrong's vocals. The Duke fills in on the piano. *Snafu*, the flipover, gives the boys a chance to improvise. On the first chorus Hefti takes the theme on trumpet in unison with the clarinet, alto and tenor saxes, with Armstrong filling in before he takes over his own chorus. Strayhorn also takes a chorus, and Byas and Hodges split one.

The One That Got Away has a faster tempo and features Norvo, Palmieri, Shavers, and Hamilton who plays one of the nicest clarinets in the business. The backing, *Gone with the Wind*, has a piano introduction by Strayhorn and

stars the two saxmen, Byas and Hodges.

T-Town Jump and *The Kaycee Kid* (Capitol). Greechie Smith and Orch. Race blues by a small combo of hot musicians. Vocals by Greechie.

VOCAL

It's All Over Now and *Aren't You Kind of Glad We Did* (Capitol). Two good songs by one of our favorite combinations — Peggy Lee with husband Dave Barbour's Orch. Good fill-in background sets off the vocal.

I May Be Wrong, But I Think You're Wonderful (Columbia). Dinah Shore. Cute lyrics sung with humor by the warm-voiced Dinah. Nice work by Harry Bluestone's Orch. The backing, ## *Who'll Buy My Violets* is a pleasant oldie. Soft, light singing (partly in French) by Dinah, accompanied by Mitch Ayres' Orch.

Ole Buttermilk Sky (Decca). Connie Boswell and Bob Haggart Orch. This tune is improved tremendously by a hot treatment. *Love Doesn't Grow on Trees*, the backing, is slower, new, and good. It features Connie's deep, smooth voice and a fine trombone.

SEMI-CLASSIC

Songs of Richard Strauss (Columbia). Lotte Lehman with Paul Ulanowsky at the piano. Pleasing collection of Lieder (songs) from Strauss' earlier but most brilliant work. Each song is a little gem, and Lotte Lehman's clear rendition does justice to the tender, haunting melodies of: *Ständchen* (Serenade), *Morgen* (Tomorrow) *Allerseelen* (All Souls'), *Zueignung* (Dedication).



Ladies Home Journal

"— Oh, Frankie, I'm so sorry — I"



Alphabet Soup

Washington has become so completely initialized that any combination of three letters, no matter how familiar, is taken to refer to a Government agency.

An army officer reading an order ran across the phrase: "All personnel will pay strict attention to orders concerning dress, deportment, conduct, etc." Since directives are capitalized, he wrinkled his forehead in perplexity for a moment, then said to his assistant:

"I thought I knew all the agencies, but here is one I don't understand. What is this ETC?"

Friendly Handshake

Mouth-watering Sight

Danbury, Connecticut, is as famous for its annual Fair as for its hats. The Danbury Fair always attracts visitors from miles around — many of them from New York City.

This year the farmers attending were outnumbered a hundred to one by city slickers who didn't know a Shropshire ram from a Palomino pony. But the most popular spot at the Fair was the cattle barns.

"Oh, gracious," said one city housewife as the farm hands paraded the Aberdeen Angus cows before the judges, "look at all that hamburger!"

New York World-Telegram

Jokes Wanted — No Joking!

So you think there are fifty-two weeks in the year? Well, you're right, according to the calendar. But then there's National Apple Week, National Letter Writing Week, etc. And now comes National Laugh Week.

Actually National Laugh Week doesn't come until April 1-8, but the Gag-writers Protective Association (no fooling!) hopes to start everybody laughing sooner than that. They're offering a plaque to the high school newspaper which makes the best contribution to humor during the months of January, February, and March, 1947.

Copies of newspapers competing are to be sent to the National Laugh Week Foundation, Room 2002, 347 Madison Ave., New York, N. Y.

Dangerous Enough

A New Yorker went to the mountains for the first time. He left the hotel one morning to view the countryside. In a few minutes he returned, his clothes torn, his face and arms bleeding.

"What happened to you?" the hotel clerk inquired.

"A little black snake chased me!" the man cried breathlessly.

"But that little snake isn't poisonous!"

"Listen," the man replied, "if he can make you jump off a 60-foot cliff, he doesn't have to be."

Irving Hoffman, King Features Syndicate

Strong Accent

Here's a belated war story: A Pole was rescued from concentration camp and sent to a hospital in Scotland. Recovered, he went to London to see a Polish friend.

"Well, Wladyslaw," said the friend, "have you learned any English yet?"

"Aye, a wee bit."

This Week

Question, Question!

"Why do you weep over the sorrows of people in whom you have no interest when you go to the theater?" asked the man.

"I don't know," replied the woman. "Why do you cheer wildly when a man with whom you are not acquainted slides safely into second base?"

Balance Sheet

Crime Doesn't Pay

Old Lady (at edge of crowd gathered outside church): "What happened here?"

Young Scamp: "A policeman went in the church and brought the bride out."

Old Lady: "Oh, my! What had she done?"

Young Scamp: "Married the policeman."

Classmate

Who's Snoopy Now?

At a birthday party one of the youngsters asked, "Mommie, what's inquisitive?"

"It means snooping, curious, nosy, poking into other people's business," she answered.

Without a word her son returned to the group he had left, marched up to one of the boys in it and said, "The same to you!"

PM

Simple

"Your wife is a very systematic woman, isn't she?"

"Yes, very. She works on the theory that you can find whatever you want when you don't want it by looking where it wouldn't be if you did want it."

Classmate

"It Shall Be Acknowledged"



John Morton

When John Morton, stalwart Pennsylvanian, signed the Declaration of Independence, his name took a high place on the roster of patriots.

He had ridden 40 miles on July 3 to be on hand the following day to break the deadlock in his delegation's vote on ratification.

Bitterly criticized by friends, he replied: "It was the most glorious service I ever rendered my country." His last words on his deathbed were:

"It shall be Acknowledged."

This strength of purpose is as typical of good citizens today as it was then.



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NOVEMBER 25, 1946

Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

May We See a Menu, Please? (pp. 5, 6)

A One-Period Lesson Plan

AIMS

1. How to order a dinner and conduct oneself in a restaurant.
2. Practice in a sample life situation.

MATERIALS

Have students write their favorite menus on cards which will be used in the suggested activity. Girls, from their home economics classes, will be able to give many hints in menu planning. Several different types of menus would be interesting: some for breakfast, luncheon, tea, and dinner.

DISCUSSION QUESTIONS

What is the best way to solve these problems: (1) the table d'hôte is too expensive; (2) the headwaiter neglects to seat you in turn; (3) your waiter is inattentive; (4) the bill is more than stated on the menu; (5) you haven't change for the tip?

Give the meanings of the following:

- | | |
|-----------------|-----------------------|
| 1. table d'hôte | 4. appetizer |
| 2. entree | 5. blue plate special |
| 3. a la carte | 6. saute |

What are the normal courtesies which the customer should observe in a restaurant?

Discuss the merits or defects of a restaurant in your community.

ACTIVITY SUGGESTIONS

Use a corner of the classroom to serve as a restaurant. Have the class choose a student to play each of the following roles in our sample life situation: (1) the headwaiter; (2) the checkroom attendant; (3) the waiter; (4) the customers; (5) the cashier.

Call on the students' natural feeling for drama; have some of the customers irate because of the service, others

well-mannered, etc. Suggest that they "act out" various situations they have themselves observed, or been party to, in dining out.

Variety may be gained by having the headwaiter switch the menus about, or changing the model restaurant from one type to another, as for example: a hotel dining room or grill, a "diner," a drug store, a dining car on a train, a night club, etc.

Those who are observing the activity should jot down on bits of paper the points they consider should be discussed more fully. After a certain number of the class have demonstrated the highlights of the lesson, take these student recommendations for discussion.

In "Shop Talk" (p. 12) is a listing of some restaurant dishes. List them on the board with suggested additions from the class. Practice their pronunciation and, where time permits, describe each briefly. Girls who are taking courses in homemaking and dietetics can lead the discussion on this point.

Tussles with English (p. 7)

Assign Betsie De Beer Smith's article for classroom reading.

The author's experiences with our language have happened countless times to strangers to America. The following list of expressions are in common usage and, taken literally, would confound a stranger.

Write them on the board and challenge students to give their *precise* meanings. Perhaps they can add to the list with expressions of their own.

1. take a break
2. break a leg
3. wait until your ship comes in
4. eat crow
5. cut off your nose to spite your face
6. take a crack at it
7. keep a stiff upper lip
8. to blow your own horn
9. to keep your eye peeled
10. to eat your words

COMING NEXT WEEK

December 2, 1946

Write It Nicely and Concisely: Letters of invitation, reply, thanks, congratulations, etc.

Third article in series on use of the library: how to use the almanac.

Interview with Gertrude Macy, secretary to Katharine Cornell.

Fourth article in series on "How to Judge Motion Pictures."

Sign Language: Use of the comma; quick quiz.

Are You Spellbound?: "Ei and ie" words; business terms.

Quiz, Slim Syntax, manners cartoons, short story, Boy dates Girl, movie and record reviews, sports, etc.

11. to give someone the cold shoulder

12. make mountains out of molehills

Each region of the country has colloquialisms little used elsewhere. What are some of the expressions in your state? How might they be phrased by someone from another part of the country? In all cases, give the most precise definition possible.

On the Reference Shelves (p. 8)

Most students approach their research assignments with foreboding until they learn a few rudimentary techniques and gain confidence in the use of library facilities.

From our last discussion of the library, its services, and how to use the card files, we go on now to discuss the general method of how to use the reference shelves.

DISCUSSION QUESTIONS

What are the standard books to aid the researcher? What material is to be found in each?

What is meant by the following statement: Pigeonhole your subject? Why is the advice to gather material from various sources good to follow?

What guides should be used so that the subject will not get out of hand?

ACTIVITY SUGGESTIONS

Examine the standard reference books, periodical indexes, and dictionaries, noting the features of each

Assign topics for outside research, each pegged to a subject being studied in class or one of general community interest (historical event, personality, or famous site). Have the students list their "sources," and "how they got their information" on a separate sheet when handing in their assignments. Mark for accuracy.

Between Camera and Customer (p. 9)

Before starting the discussion period, a review of the highlights of the last two lessons will be helpful. If the class has elected to undertake one of the previously suggested activities, students will find "Between Camera and Customer" a handy guide to some of the expressions of the

movie industry, and also to some of the more simple techniques in building a picture.

DISCUSSION QUESTIONS

Name some of the various ways *illusions* are created. What part do the following play in making a picture: (1) sound men; (2) music director; (3) dialogue supervisors; (4) film cutters?

Explain these terms used in making pictures: (1) montage; (2) wipes; (3) dissolve; (4) fade in; (5) fade out.

What are some of the difficulties faced by the music director when he is assigned to a script?

What part do *rough cuts* play in the making of pictures? Does the audience have any share in determining the length of pictures or particular sequences within the picture?

ACTIVITY SUGGESTION

Challenge students to cite instances where the "terms" they have explained have been used in their favorite movies. The examples in the first paragraph of the article will serve to start them off.

Select a book popular with the class, choose certain scenes and incidents from it, and ask for suggestions on sound effects for the selected passages.

Learn to Think Straight (p. 11)

For sound and fair thinking it is essential to look at both sides of a question.

What do students have to say about the question raised in today's column: "If the one-sided thinker doesn't know any view but his own, how does he know that his view is better than others?"

Have students suggest topics of interest in their school which have recently been given a one-sided treatment. Select one and write it on the blackboard. Perhaps students can find a logical answer by listing the *pros* and *cons* of the question.

When all suggestions have been given, the topic may be treated as a debate following the procedures outlined for the chairman and the participants in previous issues.

The example of Jack and the family car or Jack's desire for a new jacket in the article may serve to set off other personal student problems on which students can test their thinking skill.

Answers to "Who? Which? What?"

May We See a Menu, Please? 1—"Anywhere you would." 2—(To Checkroom Girl) "Yes, Thanks." (To Jill) "Would you like to check yours, Jill?" (To Jack) "No, thank you, I'll wear it." 3—"Shall we wait, Jill, or shall we try another place?" 4—"Will you ask the waiter for this table to bring us a menu, please?" 5—(To Waiter) "Yes, thank you. We'll have two dinners." (To Jill) "Jill, what would you like for an appetizer?" 6—"Will you excuse me a moment, Jack?" 7—"Waiter, could you tell me why this check amounts to \$2.20?"

Between Camera and Customer: 1-a, 2-b, 3-b.

From the Reference Shelf: 1-Who's Who in America?, 2-Current Biography, 3-Readers' Guide, 4-Who's Who, 5-Table of Contents in Who's Who, 6-Encyclopedia, 7-Agricultural Index.

What'll It Be? 1-black coffee, 2-wheat cakes, 3-two poached eggs on toast, 4-glass of water, 5-two boiled eggs, 6-soup, 7-without ice, 8-bacon and tomato sandwich.

Off the Press

New Publications of Interest to Teachers

Yankee Teacher. The Life of William Torrey Harris, by Kurt F. Leidecker. The Philosophical Library, 1946, 648 pp., \$7.50.

To teachers unfamiliar with the history of their profession, the name of William T. Harris (1835-1909) will not ring loudly. Yet he was as well known to educators of the nineteenth century as John Dewey is to this generation. Editor of the first edition of *Webster's New International Dictionary*, author of numerous educational papers, he is remembered also as a leading American philosopher.

A New Englander, Harris became superintendent of schools in St. Louis and later United States Commissioner of Education. He was the acknowledged leader of public school education in the United States during a period of important change. He was a firm opponent of religious instruction in the public schools and an early advocate of co-education. Each child was to participate in the culture of the race through the study of grammar, literature, art, mathematics, and history—the "five windows of the soul." A sturdy champion of the textbook method of study, he opposed the adoption of new departures. To Harris, the public schools were the conservators of the existing system.

Leidecker has delved deeply into the personal life of Dr. Harris and has tried to humanize what might have been a tedious account. Teachers will find this long, uncritical biography chiefly interesting for its sidelights on nineteenth century education.

Glass House of Prejudice, by Dorothy W. Baruch. William Morrow & Co., 1946. 205 pp., \$2.50

Divide and conquer is a principle of warfare which did not originate with Hitler. And it has not died with him. There are still people in the United States who live by a code of intolerance which, if widely adopted, would destroy our nation. Dr. Baruch has added another book to the mounting pile which seeks to dam the flood of hatred which has risen to a high water mark in recent years. Teachers who wish to practice democracy in the classroom and the community will find it stimulating. It is filled with incidents of discrimination told in a highly readable fashion. Young high school students will be absorbed by the dramatic dialogue and may have their sense of justice aroused. There is

an annotated list of supplementary materials and questions to test your own reactions to people.

Charles Darwin and the Voyage of the Beagle, edited with an introduction by Nora Barlow. Philosophical Library, 1946. 279 pp., \$3.75.

A beagle, Webster tells us, is a small, short-legged, smooth-coated hound, with pendulous ears. The description vaguely fitted the small sailing vessel which took young Darwin on an expedition to the South Seas. From 1831 to 1836 he gathered data which later provided the base on which he constructed his theory of evolution by natural selection.

Biology teachers will find here numerous letters which can be used to vitalize instruction. Adventure and scientific data are intermingled. The letters were modestly written by Darwin to his family, and the scientific-minded student will find in them lessons of persistence, exactitude, loyalty, and open-mindedness. There is a glossary of zoological terms which will make the voyage easier.

The Epic of Latin America, by John A. Crow. Doubleday and Co., 1946. 756 pp., \$5.

This is an exhaustive but not an exhausting history of Latin America from the time of the Mayas, Incas, and Aztecs to the contemporary scene. Dr. Crow is a deep student of the continent to the south, with an appreciation of its cultural heritage. He has gone into Spanish and Portuguese materials and has welded them into a book which should stand for a long time as perhaps the best one-volume history of Latin America.

The author has generalized sparingly for "Argentina is as different from Paraguay, its next-door neighbor, as the United States is from Tibet or Afghanistan. Buenos Aires is as far ahead of Asunción as New York City is of Addis Ababa." But common to most of Latin America is an immature development of democracy and staggering contrasts in the standard of living. "Everywhere the old semi-feudal, semi-colonial society persists." Crow does not, however, paint a black picture of the future, for there is evidence of growing unity in Latin America. Closer ties with the United States promise a better existence for the mass of the people. Increased trade may contribute to the

much-needed industrialization of Latin America.

The great bulk of the book is devoted to the long history of our neighbors to the south before the twentieth century. There are chapters on the Spanish conquests, architecture, the fine arts, San Martín, Argentina, Santa Anna, Díaz, and the liberation movements.

This book is too mature for average high school students, but it should prove to be invaluable to the teacher of American and World History who has given Latin America its deserved place in the curriculum. There is an extensive bibliography and the text is unencumbered by footnotes. The writing is smooth, and the organization lends itself to reading in sections by the busy teacher who wishes to supplement inadequate texts with authoritative background material.

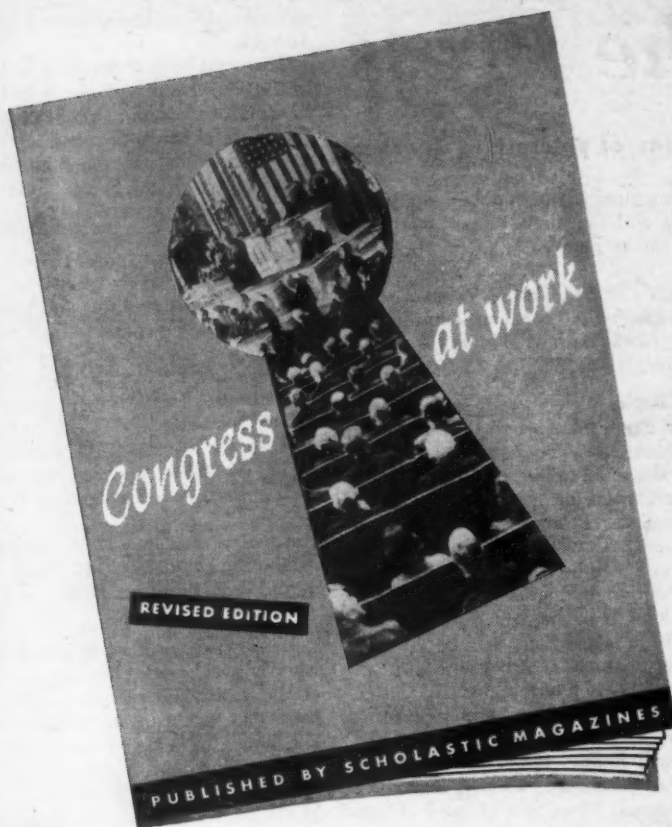
Unusual Words and How They Came About, by Edwin Radford. Philosophical Library, 1946. 318 pp., \$3.75.

Have you ever been in the doldrums when clerical work piled up at the end of the term? You will be comforted to learn that you were in "a region in the Pacific Ocean between the trade winds, where calms and baffling winds are met, thus delaying the progress of sailing ships. . . . Thus, the phrase to be in the doldrums came to mean out of spirits, in the dumps."

The volume at hand is intended to answer questions about many hard-to-explain phrases which have become part of the language. It is not a slang dictionary, for there are enough of those. Though no such volume can be complete, libraries and English teachers will find it useful.

Endless Horizons, by Vannevar Bush, introduction by Dr. Frank B. Jewett, Public Affairs Press, 1946, \$2.50.

It is difficult, in a brief review, to give any idea of the variety, wisdom, and quiet humor of this collection of essays and addresses. They are concerned not so much with scientific progress in itself, as with the role which science plays in our democratic society, and its responsibilities for our future well-being. Dr. Bush is well known for his wartime direction of the Office of Scientific Research and Development, and this book reflects his broad and intimate knowledge of present-day scientific research. Such chapters as "A Program for Tomorrow," "The Control of Atomic Energy," "The Qualities of a Profession," and "Science for World Service" are of vital interest to the general reader as well as to the teacher of science. Both teachers and students will find much food here for thought and discussion.



THE graphic, understandable story of the greatest legislative body in the world, especially prepared for high school students by the editors of SCHOLASTIC MAGAZINES. We unhesitatingly commend this book as of special value to classes in government, civics, American history, and problems of democracy. Each student who possesses his own copy grows rapidly in understanding of the character of our national government, and in the privileges and responsibilities of American citizenship. Clear, interesting text. Generously illustrated by special graphic treatments and on-the-spot photographs. Employs the human-interest approach in explaining the organization and functioning of both houses of Congress. An especially effective feature is "Congressional Checkers" — an entertaining game for both youth and adults which gives readers a better grasp of democratic lawmaking machinery than is possessed by the majority of citizens.

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News and NOTES

AID TO THE PROGRAM PLANNER.

The flow of educational material on international and domestic issues is enough to swamp even the hardest program planners. A successful key to this material is being provided by the *Program Information Exchange*, 41 Maiden Lane, New York 7, New York. Among the services furnished by the organization are:

The Program Planner. Ten issues a year, each reporting radio programs, new films, phonograph records, pamphlets selected for their value in forums and study groups, and accompanying articles suggesting how they may best be used. Libraries will find this eight-page bulletin a useful tool for teachers. (\$2 yearly.)

Program Information and Consultation. Mimeographed, classified lists of sources of program materials. About ten issues are planned yearly. Recent ones have been "The Periodicals of Organization in the Field of Popular Education," and "Where to Get Speakers and Discussion Leaders." These directories are one part of a variety of services furnished to members of the Exchange. Costs are somewhat high. A request to PIE will bring full details.

PAMPHLETS FOR THE ATOMIC

AGE. The list of monthly pamphlets is legion, but this new series promises to be a worthwhile addition to library shelves. Robert M. Hutchins and Oswald Garrison Villard have already contributed "The Atomic Bomb versus Civilization" and "Letters from Germany," respectively. Other titles have been "The Challenge of Christian Liberalism," "Humanity Tries Again. An Analysis of the United Nations Charter," and "Faith and Force. An Inquiry into the Nature of Authority."

The contents are far beyond the grasp of high school students, but teachers in search of philosophical essays on current problems likely to be more lasting than spot news should be aware of this new publication. Its value to teachers would be enhanced if a list of suggested reading were appended. (Human Events Pamphlets, 608 South Dearborn St., Chicago 5, Ill. \$2 annually for 12 issues.)

MORE OF THE C.I. BILL OF

RIGHTS. Although October 6 was the deadline for educational benefits under the C.I. Bill of Rights for the full term of enlistment, men between the ages of 17 and 34 joining the service now are entitled to one year of college after 90 days of service, plus one month additional for each month thereafter.

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